

The NEW YORK **CLIPPER**

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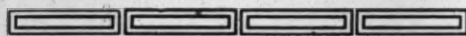
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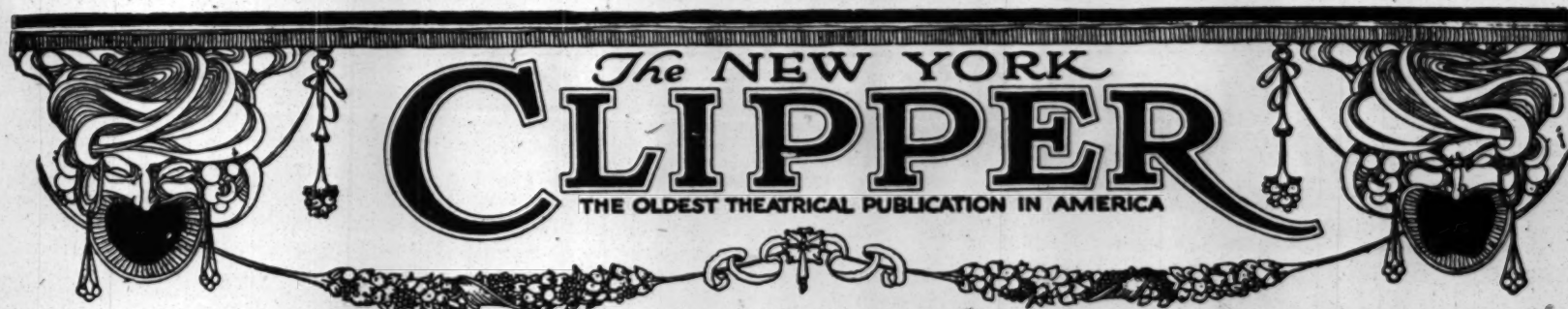
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THE CLIPPER



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SCORES OF NEW SHOWS PREPARING FOR EARLY B'WAY SHOWING

Every Rehearsal Hall and Theatre in the City Occupied by Rehearsing Companies—Thirty New Shows Just Being Put Into Shape for Broadway Openings.

Broadway is now in the midst of its busiest period, with practically every rehearsal hall and theatre occupied by shows getting ready for New York presentation or for the road. The new shows which are being prepared for Broadway, after preliminary out-of-town showings, number nearly thirty, counting those which are already trying out at the Jersey resorts and in Connecticut, where the managers are concentrating.

From this week on the New York openings will gradually increase in number, until there will be an average of an opening each night about the latter part of September. This week four shows are opening at Broadway playhouses, which will bring the total number of attractions playing up to twenty-eight. The week following at least four more shows will open on Broadway, which will make it well over thirty. Chances are that there will be very few theatres wanting occupants by the first part of October.

Among the shows in rehearsal now in New York are "The Greenwich Village Follies," which will open at Atlantic City on August 27; "Molly Darling," scheduled for a Broadway house in two weeks; "Orange Blossoms," the Edward Royce musical comedy, which will open at the Fulton Theatre soon; "The Exciters," a new Selwyn comedy, which opens out of town next week; "So This Is London," George M. Cohan's comedy, which opens at the Hudson on August 28; "The Black Adventure," which Roland West and the Shuberts are producing and which opens at Long Branch on August 28; the new comedy in which Julian Eltinge will star; Fritz Leiber and his company, who will tour in Shakespearean plays; Irene Bordoni in "The French Doll," which will go to Chicago; Adolph Klaubers "The Charlatan," going to Chicago; "Thank You," the John Golden show, which goes to Chicago; "The Rotters," which will tour Canada under the management of the actor-manager,

Harry Corson Clarke, and John Morris; "Marjolaine," the musical comedy now under the direction of John Henry Mears, which goes on tour; "Take It From Me" and "Up in the Clouds," both Joseph M. Gaites productions, which go on tour; a second company of "Tangerine," being produced for the road by Carle Carlton; Brock Pemberton's production of a new play adopted from the Italian by Thomas Beers, which opens at the Booth Theatre on Labor Day; "Paradise Alley," the new Carle Carlton musical comedy, which opens out of town the second week in September; "Sally, Irene and Mary," which is due to come into the Casino in two or three weeks; "Better Times," the new Hippodrome show, which will be ready for inspection on September 2; "Why Men Leave Home," the Avery Hopwood comedy, which comes into the Morosco, under the management of Wagenhals & Kemper, on September 2; "Daffy-Dill," the Arthur Hammerstein musical show, in which Frank Tinney is starred, which opens next week at the Apollo; "A Serpent's Tooth," with Marie Tempest, which John Golden brings into the Little Theatre next week; "Tons of Money," which will be Charles Dillingham's first new play of the season, at the Gaiety next week; "Fools Errant," which comes into the Maxine Elliot Theatre next week; "The Nervous Wreck," which Sam H. Harris will bring into New York, probably to his own house, named after him, after "Six-Cylinder Love" closes; "Hunky-Dory," which Marc Klaw will produce at the Klaw Theatre on Labor Day; "Swiftly," the John Golden comedy, in which Hale Hamilton is featured, which opens its road tour in Philadelphia on Labor Day.

The tour of "The Hairy Ape" will be watched with much interest by theatrical men, as its sulphuric dialogue may cause the out-of-town authorities to take some sort of action against it. Nothing has been done to modify the play it is understood.

WILKES BUYS ALCAZAR

SAN FRANCISCO, Cal., August 13.—Tom Wilkes, Pacific Coast theatrical man has purchased the Alcazar Theatre from the Belasco and Mayer estates, for a price said to be \$125,000.

The theatre will change management on August 19, when the house will close for one week during which time it will be renovated. Stock productions will be featured as in the past by a new company. The theatre will also be used to try out new plays intended for New York, in which Wilkes and his associate H. Harris are interested. Louis B. Samuels will be retained as manager of the theatre.

Among the noted stage stars who received their training at the Alcazar when they were new to the stage are: Frank Bacon, George Osborne, L. R. Stockwell, Louis Benison, Harrison Ford, Blanche Bates, Marjorie Rambeau, Francis Starr.

"SHUFFLE ALONG" BREAKS RECORDS

Boston, Aug. 14.—"Shuffle Along" is playing to capacity business at the Selwyn Theatre, seats being sold ahead as far as Labor Day. It is averaging over \$16,000 weekly and looks good for several months here.

Its reception in Boston surprised everybody, as it was thought the staid Bostonians hold aloof from a colored show.

NEW McVICKERS OPENS SEPT. 11

CHICAGO, Aug. 12.—One hundred days after closing the old McVickers, which will be September 11, the new playhouse of the same name will throw open its doors, and thus a new world record for rapid construction will have been set.

On the night of April 30 workmen began razing the old building and since that time, night and day, they have worked unceasingly to complete it at a specified time. From present indications, the theatre looks like it will be finished as per schedule.

Jones, Linick & Schaefer, owners of the theatre, say that this record never before has been equalled, either in Chicago or elsewhere. In spite of prevailing adverse labor conditions all this has been accomplished.

An artesian well is being driven in the back of the theatre. It will reach 2,500 feet in depth. Air forced through this water will be cooled and washed and kept at an even temperature the year 'round. This is the first attempt of its kind to be made in Chicago. The theatre will seat 3,000 people and will be devoted to motion pictures.

"FOLLIES" GIRL EFFECTS SOLD

CHICAGO, Aug. 15.—The furnishings of the apartment in which the romance between Mary Lygo, former "Follies" chorus girl, and Gordon C. Thorne had matured, went under the auctioneer's hammer this week. Articles of bric-a-brac, furniture, books, linens and pictures were bought by a curious crowd who commented at each new offering. Miss Lygo is now suing Thorne for \$100,000.

Miss Lygo, who twice attempted suicide because of her affairs with Thorne, was not present during the sale, but was represented by her French maid, who bought a silver and crystal tobacco jar once used by Thorne.

INTER-STATE CIRCUIT OPENS

The Inter-State Circuit, which has been closed during the summer until now, reopened the first of its houses Monday, the Majestic Theatre, Dallas, Texas. The circuit affiliated with the Orpheum and Keith circuits operating Big Time houses through Oklahoma, Arkansas and Texas, and the rest of the houses will open gradually each week. M. H. Bentham, of the Palace Theatre Building, books the houses.

BRONX THEATRE SOLD FOR \$250,000

Isidor Benenson sold his Bronx motion picture theatre situated on Southern Boulevard near Freeman street for \$250,000 to Joseph Moscovitz, who operates the City Hall film theatre.

The theatre occupies five lots, on a plot 98x134, and has a seating capacity of 2,000. The house is said to stand the builder about \$110,000 when it was put up about a year ago. It has not been opened to the public as yet, being in the final stages of construction.

"TONS OF MONEY" FUNNY FARCE

ATLANTIC CITY, Aug. 15.—"Tons of Money," the new Dillingham farce which opened here Sunday night is meant to be funny and achieves that result. The humor is more in the situations, impossible as they may be, than in the dialogue, which is sometimes brilliant but other times very English.

The play tells the story of the Allingtons, a young married couple who are deeply in debt. They inherit "tons of money" but see that if they attempt to pay off all their debts they will be as poor as before. So Allington "dies" and impersonates George Maitland, lately of Panama, who has been named as residuary legatee. The butler nominates his brother, an actor, for the same role while simultaneously, and in order to give an excuse for the play, the said George Maitland appears in person *propre*. So as to make a graceful exit Allington "dies" again, this time reappearing as a parson. His wife has still another plan for him but he refuses to take any more chaperons. The situation is further complicated by the appearance of a wife that the real George Maitland has acquired before leaving for Panama. Isn't that nice?

Homer B. Mason, as Allington, gives a good account of himself in his varied roles but is sometimes inclined to overplay a little. Miss Marguerite Keller, as his wife, works hard with her part with good results. Madge Saunders, playing the part of Maitland's wife, Jean Everard, presents a charming picture and does some good acting as also does Alice Belmont Cliffe, who gets many smiles with her portrayal of a maiden lady who refuses to acknowledge she is deaf.

Cynthia Latham, daughter of Fred Latham, well known play producer, does well with a maid part and Alfred Heming is clever in a gardener bit.

There are times when you are overcome with laughter in watching this play and there are times when you wonder what it is all about, but it is the biggest laugh producer, from start to finish, seen here in many a day.

In the cast of the piece are Ernest Cosart, Cynthia Latham, Alice Cliffe, Marguerite Keeler, Homer B. Mason, Alfred Heming, Edgar Kent, Madge Saunders, Bernard Thornton and Trevor Bland.

The piece is the outstanding comedy hit of London, where, at the Shaftesbury Theatre, it has run for eight months.

SHUBERTS AFTER ALBERMARLE

The Shuberts are said to be negotiating for a lease on the Albermarle Theatre, on Flatbush avenue, Brooklyn, which they may add to their vaudeville circuit. The Albermarle is now closed. It was opened two years ago, William Fox operating it, first as a vaudeville house and later as a picture house only. It never made money for Fox.

The Albermarle is near the Flatbush, a B. S. Moss theatre, which plays six acts of Keith vaudeville and pictures, and is a full week stand.

TO REVIVE "SONYA"

Marc Klaw, Inc., plans to revive "Sonya," a foreign play, by Gabryela Zapolska, adapted for the American stage by Eugene Thomas Wycoff, which he produced originally at the Forty-eighth Street Theatre on August 15, 1921.

ANNOUNCEMENT! BIG DRIVE FOR ACTORS' FUND

A big drive for new members and contributions to the Actors' Fund of America begins this week. A business man has started it by sending to the CLIPPER the sum of \$5,000. For each new member who sends his fee of \$2 or makes a contribution to the Fund the CLIPPER will turn over to the fund a like amount and will continue to do so until the amount of \$5,000 is reached. On the editorial page of this issue of the CLIPPER is a coupon. Fill it out and send it direct to the Actors' Fund to-day. In a word, this is the Actors' Drive for the Actors' Fund.

LIGHTS' CLUB GIVES BIG DINNER TO FRED STONE, N. V. A. PRESIDENT

E. F. Albee, J. J. Murdock, B. F. Moss, Dozens of Stage Celebrities Pay Tribute to Comedian Recently Elected Head of Actor's Organization

The Lights Club of Freeport, L. I., gave a complimentary dinner Sunday night to Fred Stone, the newly elected president of the N. V. A., at which time his praises both as an artist and a man of standing in the community at large were sung in no uncertain terms by E. F. Albee, J. J. Murdock, Will Rogers, B. S. Moss, Judge McCall, Senator Walker, Judge Dowling, Senator Walters and many other speakers.

The affair was surely one of the most brilliant ever given by the Lights or any other club to do homage to a fellow member and brother artist.

Will Rogers, as the toastmaster of the evening, was brilliant and witty, gales of laughter marking his every remark and satirical thrust. Rogers made no secret at the outset of the fact that he had been so busy that he had no time to eat and said: "If I'm rotten I don't owe you anything." One remark that was particularly funny preceded his introduction of Victor Moore as the first president of the Lights Club and the first speaker of the evening to "open the show."

Rogers said that J. Francis Dooley, of Dooley and Sales, had welcomed him upon his arrival and that he had never felt so honored in his life when Dooley, mistaking him for Stone, had said, "Hello, Fred, we're glad to welcome you here," after which, turning to Mr. Albee, Dooley said, "and Mr. Shubert, how do you do. 'If he'd ever gotten as far as Murdock,'" continued Rogers, "I suppose he would have addressed him as Gus Sun."

Victor Moore spoke of Mr. Albee and Mr. Murdock and B. S. Moss as benefactors of the actors and Moss particularly as having been most generous in the manner in which he helped out the Lights Club by giving them the theatre at Rockaway each year with a substantial guarantee. Referring to Stone, Moore said that Fred had always come to the front every time talent was needed for entertainments, especially in the production of circuses—although "in justice to Stone," continued Moore, "he had nothing to do with the circus this year." Referring touchingly to a missing guest who had been present last year, Moore mentioned the name of S. K. Hodgson and then paid tribute to Fred Stone as an "honest-to-God he-man."

After Will Rogers' claim of having graduated from Yale, which seemed to occasion considerable doubt, he said that Mr. Albee was a far sighted man and knew years ago that the Shuberts would get in wrong some day and so as he had used Doc Steiner, he placed a man in Chicago and said, "Now I don't ask you to be honest, only fair."

J. J. Murdock, of whom Rogers was speaking, arose upon introduction and said that if he had a choice between being President of the United States and Fred Stone, he knew he would choose to be Fred Stone, a point facetiously referred to by Rogers later, who claimed the remark lacked sincerity, because the President of the United States is "all washed up in four years."

After Rogers remarked that his own moving pictures should be pitied and not censured, Senator Walker talked pertinently of the stage and referred to Stone as a clean-cut chap and said he had a "greater following than Peruna."

Senator Walters said he had always been one of Stone's greatest admirers and said that Stone had always brought to the stage the highest commendation it deserves. He also spoke of the great advantage of entertainment to the boys in the late war.

Judge McCall, Rex Beach, the writer, and B. S. Moss added praise to the many that had been echoed and re-echoed of Stone.

E. F. Albee said, "Dear friends, this is

a very, very happy occasion and in great contrast to the conditions of the world today, for the railroads, the mines and other commercial industries are unfortunately not as happily placed as the Lights Club and the N. V. A. Our goal is a higher standard in our business and the carrying on of plans, which we have been working at for a number of years."

Mr. Albee in referring to the percentage and graft of the agents and managers of older days, which had been touched upon by Rogers as existing years ago, said that it had a foundation as to fact in the older days but that today it should be cleaned up if it hadn't. "If any artist, agent or manager," continued the head of the Keith circuit, "had changed in the slightest, this raising of the standard upon which I have been working for the past six years, he should be ostracized from the show business—and E. F. Albee shouldn't tell you that—it should be told you by all of those with whom you come in contact."

He said that Fred Stone had accepted the presidency of the N. V. A. Club with an understanding that he was to have full charge with no interference from anybody. "Stone is to be the real president and you must all work for him and with him; it's up to the actors to be loyal, bring in new members and to relieve sickness and distress."

A wonderful tribute was next paid to Stone, Mr. Albee saying that the comedian was clean in thought, clean in his family life, clean with his friends and clean with the vaudeville artists and that was the reason he was at the top of the ladder of success and had reached the pinnacle of fame.

Reverting to the N. V. A., Mr. Albee mentioned the insurance, the arbitration board and other assets, and said he wanted the organization to be respected as well as any other social organization or society.

"Give assistance to your brother artists," concluded Mr. Albee, "help them in time of need and sickness—if you can't do it yourself, call on your brother artists, if they can't do it, call on the N. V. A., and then if necessary, call on me and as long as I've got a dollar or a breath left in my body, I'm going to be with you."

"I accepted the presidency of the N. V. A.," said Stone, "because I had many old friends and wanted some new ones. I felt that I was eligible but not capable, but knew I would have help—I've always had capable help in everything I have accomplished."

Among others present were Jim McIntyre, the Great Maurice, Sam Morton and family, Pat Rooney, Dooley and Sales, Nellie Gray, Middleton and Spellmeyer, Harry Von Tilzer, Mr. and Mrs. Charles Norwood, Pat Casey, Manny Manwaring, Mr. and Mrs. Maurice Tableporter, Roy Townley, Naomi Glass, Tommy Duggan, Babette Raymond, Emma Littlefield, George P. Murphy, Mr. and Mrs. Jack Hodgdon, Eddie Keller, Herbert Williams, Hilda Wolfus, Walter Keefe, Mr. and Mrs. Glen Condon, George Barry, John Liddy, Gene Hughes, Ted Lauder, William Mitchell, Max Hayes, Dan Henessy, Billy McCaffrey, J. K. Burke, George McKay, Paul Dempsey, Mr. and Mrs. Jack Dempsey, John Schultz, Murray File, Paul Gerard Smith, E. K. Nadel, Pat Liddy, Al. Grossman, Bert Leighton, Earl Saunders, W. J. Sullivan, Adelaide Condon, Billy Dale, Buddy Sheppard, Eleanor Ott, John Mackel, Wilbur Held, William Carr, Tom Harvey, Charles Clark, Joe E. Brown, Joe Worth, Tommy Tucker, Harry and Bert Tableporter, Sid Schwartz, Sammy Smith, Dr. Kahn and party, Jake Isaacs, Babe Philbrick, Frank Leighton and Frank Vincent.

NEW SHOWS FOR CHICAGO

CHICAGO, Aug. 14.—The new theatrical season will soon be under way, with many of the houses opening within the next three weeks.

"Land O' Romance," with Fiske O'Hara, is the first to come in and opened at the Olympic on Saturday night.

Helen Hayes, in "To the Ladies," will open at the Grand on August 20, and Marjorie Rambeau will arrive at the Garrick on the 21st. "Thank You" will arrive at the Cort on August 27, and on the same evening Ed Wynne, in the "Perfect Fool," will be seen at the Illinois. "Good Morning, Dearie," after a long run at the Globe, New York, will come to the Colonial on the 28th. Pauline Fredericks will be seen at the Woods in "The Guilty One," a new play in which she recently appeared back East.

"Bull Dog Drummond" arrives at the Powers on September 1, and Olga Petrova, in "The White Peacock," will be at the Playhouse on September 2.

"The Cat and the Canary" will be seen at the Princess, opening on September 3. Shubert vaudeville will go into the Garrick on the 17th, and Al Jolson, in "Bombo," will open at the Apollo on the same date.

Cecil Lean and Cleo Mayfield, in "The Blushing Bride," will open at the Great Northern on the same date, and Leo Ditrachstein will be seen in his new play, "The Mountebank of Emotions," on October 2.

"The Hairy Ape" will be seen at the Playhouse on the same date.

It was at first announced that Leo Ditrachstein would follow John Drew and Mrs. Leslie Carter at the Selwyn Theatre, but Ditrachstein will not wait to succeed them; instead he will appear at the La Salle, after the close of Lynn Overman and Vivian Martin at this house. Show business the past week in Chicago has taken on new life. The public is showing more interest in the present productions now in the loop.

"The Hotel Mouse," with Frances White and Taylor Holmes, looks like an indefinite stay. Frank Bacon, in "Lightnin'," has settled down for a long stay, with no let-up in popularity. "Her Temporary Husband," at the Cort; "For Goodness Sake," at the Garrick, and "Just Married," with Lynne Overman and Vivian Martin, are contributing their share of entertainment to theatregoers.

BARON TO DO FIVE PLAYS

Henry Baron's production, "The Rubicon," which ran for several weeks at the Hudson Theatre last season, will open at the Olympic Theatre, Chicago, on August 27.

Other productions that Baron will make during the coming season are "Mon Homme" by Andre Picard, author of "Kiki"; "Armants," by Maurice Donnay; "Spirit," an American play by S. Jasper Null; "Le Passe" by Georges de Porto Ricchi, and "Comede Fogle," an Italian play by G. Geasco.

Immediately following the opening of "The Rubicon" at Chicago, Mr. Baron will place "Mon Homme" in rehearsal.

"ENDLESS CHAIN" OPENS AUG. 31

A. L. Erlanger's production, "The Endless Chain," by James Forbes, will open at the Lyceum Theatre, Rochester, on August 31, and will go from there to the Apollo Theatre, Atlantic City, and then come into New York and open at the Cohan Theatre on September 4. The cast includes Margaret Lawrence, Olive May, Martha Mayo, Lucille Sears, Kenneth McKenna, Charles Hampden, Harry Stubbe and Charles Minturn.

MIDGIE IS DANCING AGAIN

Midgie Miller, who injured her foot on the opening night of "Spices of 1922," resumed her dancing specialty last week. Miss Miller's injury was so painful that she was unable to do any dancing in the show, but appeared at each performance in her part, until she was able to put her dancing in last week.

"LAND O' ROMANCE" STARTS

STAMFORD, Conn., Aug. 9.—"The Land o' Romance," the new Fiske O'Hara play which opened here last night, is built along the lines of the many other Irish comedies in which he, Chauncey Olcott and Walter Scanlon have been touring the country for so long. Anna Nichols, the author of O'Hara's new vehicle, also wrote the play in which he appeared last year, "The Happy Cavalier."

"The Land o' Romance" makes no attempt to decide the English-Irish question, the story being a sweet, ordinary romance which might have taken place in any land, any time, although its action takes place in the Ireland of several hundred years ago. A few Irish ballads are sung.

Patricia Clary, who is the wife of O'Hara, plays the feminine lead and makes a fine appearance, first, as a beggar-boy and pickpocket whom O'Hara has befriended, and later as an accomplished young woman, just out of private school, who marries O'Hara, who plays the part of Michael Sheridan, an artist. A scheming mother is almost successful in marrying off Sheridan to her daughter, Rita, who loves another, but is finally foiled. O'Hara marries the former "beggar-boy" and Rita marries her true love, everybody but the conniving mother being made happy at the end of the play.

Included in the cast are J. E. Miller, Florence Thompson, Emmy Knill, Mae Washburn, Dudley Clements, Tom McGrath, and Herbert DeGuerre.

"The Land o' Romance" will tour through the West, returning to New England in the Spring of next year.

EUROPEAN MUSICAL STAR HERE

Muk de Jari, European musical comedy star, arrived in this country last week from London, where he closed recently in the "Gypsy Princess," a musical comedy that had a run of 480 performances. He expects to have a leading role shortly in one of the forthcoming musical plays.

In Vienna, de Jari starred in "Blossom Time," "The Rose of Stamboul," and other operettas, in which he danced as well as sang the leading tenor role. While in London the local press referred to him as the best-dressed man on the London stage, and he frequently sang at the Court of King George, as well as being on excellent terms with lesser royalty.

RINGLING CIRCUS FOR THE COAST

The Ringling Brothers & Barnum & Bailey circus is on its way to the Pacific Coast and after its engagement at Grand Forks, N. D., on August 8th, where it played an afternoon performance only, left for Canada.

The first stop was at Winnipeg on Wednesday, then to Brandon, (afternoon only), Regina and Saskatoon, then over the Canadian Pacific to Vancouver and down the coast reaching San Francisco about September 1st. The show will then make the southern route reaching Memphis around October 23rd.

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A. E. A. OFFERS TO PUT EQUITY SHOP UP TO NEW VOTE OF MEMBERS

In Letter to Augustus Thomas Equity Agrees to Eliminate Equity Shop Rule If P. M. A. Will Agree to Accept It If Vote Favors It

A startling and unique proposition has been put up to the Producing Managers' Association by the Actors' Equity Association, which offers to put the Equity Shop issue to a new vote among its members, agreeing to eliminate the closed shop in the theatre if the actors vote against it, providing the P. M. A. will agree to accept Equity Shop if the vote is in favor of it. Another condition which the managers must meet before this referendum on Equity Shop is put into effect, is to agree to meet with Equity at once and discuss changes in a new contract to take effect upon the expiration of the present agreement on June 1, 1924.

Equity's offer was made by Frank Gillmore, Executive Secretary of Equity in an open letter he addressed to Augustus Thomas on Monday. It follows the expressed contention of many managers that the majority of Equity actors would vote against Equity Shop if it were put to a vote now.

Mr. Gillmore's letter to the Executive Chairman of the Producing Managers' Association was as follows:

"This letter is by way of a hearty congratulation upon your appointment as Executive Chairman of the Producing Managers' Association.

"Your plans for the use of this great power will be watched with interest and hope.

"We believe that your inherent statesmanship will unite all the elements in the theatre, for the common good. You will have our heartiest cooperation. Harmony within the ranks, not discord, attracts audiences, and reassures theatrical investors.

"We like to recall, Mr. Thomas, that you yourself were once an actor. Indeed, the histrionic rash even now breaks out on you at times. Yet, I am inclined to wonder whether even the wisest, the most sympathetic person, if not constantly engaged in the profession, not actually dependent on acting for a livelihood, can fully appreciate our problems, our trials and ambitions. Therefore, I hope you will examine this little summary of the past and the present, and the suggestions which it embodies.

"No one will deny, I think, that part of the art and industry of the theatre belongs by right to the actors, and no one will deny that a few years ago—barely four indeed, they had little or nothing to say about it.

"Memory is short, yet we cannot forget that until Equity found itself there existed for us the following grave injustices:

"Unlimited rehearsals without pay, in some cases amounting to eight or ten weeks. (Free rehearsals are now limited to four weeks in dramatic productions and to five weeks in musical comedy.)

"After rehearsals were completed there was no guaranteed period of employment (now set at two weeks). We have it on record that a company rehearsed twelve weeks and then the manager decided not to put on the play at all. The actors received nothing for their work and were out besides for attendant expenses.

"No consecutive employment. This meant during the season the layoff from time to time of a night or a week, or even more, without pay.

"No limit to the 'probationary period,' i. e., rehearsals during which the actor is tried out and liable to dismissal without compensation if not approved by the manager. (The probationary period is now confined to the first 10 days of rehearsals.)

"No payment for women's modern dresses. The effect of this was in the case of a short run, that the actress had expended for her gowns more than she had received in salary.

"Half salaries were paid for several play-

ing weeks of the season, amounting in some contracts to six.

"Extra performances over eight per week had to be given without pay, yet all the other employees received a pro rata addition, all except the actors.

"Salaries were held up by most producers until Tuesday, and not paid on Saturday—the day when due. This caused great inconvenience to the smaller-salaried performers—on the road particularly.

"And there were others.

"Quite a list isn't it? And when you ponder over the items, something akin to tragedy is found hidden there.

"It is true that some of the managers did not exact all of these conditions, but most of them were general, and the rest were becoming so rapidly.

"Road actors suffered still more. In breach of contract cases it was impossible for an actor to recover from a manager, since neither party remained in one place long enough to bring suit. No matter how good a case an actor might have, he could not return—let us say, to Denver—and see it through. Even if he had the time and money so to do, the manager would probably be somewhere else and therefore judgment-proof. Then, of course, there was—and still is—the question of bogus managers and stranded companies; incidentally, they still average one a week, and Equity has spent many thousands in returning the unfortunate victims to their homes. The trials of these people make heart-rending stories, since when stranded it is generally after several weeks of non-receipt of salary. This experience is bad enough for the men, but worse, far worse, for the women.

"Equity had a huge task trying to adjust these matters, and while we may not as yet have done a perfect job, it was at least a beginning.

"Again, in those old days—they seem old, yet they were only three or four years ago—every manager engaged his actors under different forms of contracts, most of which contained 'jokers' oh, the irony of the word! One of these 'jokers' was the famous 'satisfaction' clause, which meant you had to perform to the 'satisfaction' of the manager. That sounds innocent enough, but under it even a long-term contract could be terminated instantly if the manager 'only said that you were not satisfactory. No other reason was necessary. We know, since we fought it up to the Supreme Court of the State.

"Equity thought that the best way out of this babel of contracts was to make a common instrument, onerous to neither side, which would serve as a basis for all. We termed this the 'Standard Minimum.'

"Every abuse, however, was not on one side. Some actors would 'jump' their contracts if a more favorable engagement offered itself. This not only penalized manager number one, but jeopardized the employment of the rest of the company. Equity endeavors, under penalty of possible expulsion, to make its members live up to their obligations just the same as the managers. It is a 50-50 proposition, and in time it is hoped that the business relations of both will be definite and sincere, since honesty enforced at first finally becomes a habit.

"In our efforts to adjudicate individual cases, we may have slipped now and then—it is almost impossible not to with so many—but even the other side does not accuse us of making such mistakes wilfully. They generally give us credit for endeavoring to act square.

"I shall not refer now to anything we may have against the Producing Managers' Association. A discussion of that nature

(Continued on page 29)

"SHOE STRINGS" IS NEW REVUE

"Shoe Strings" is the title of a new revue being produced by Hurley & Gutman, Inc., a new company formed by Ed Hurley and Arthur Gutman, composer. It will open out of town on August 21, coming into the Sixty-third Street Music Hall, where "Shuffle Along" played for a year, about September 15. In the cast will be D. Apoleon, the Russian mandolin player; Fred Heider, Mme. Rennie, Julia Curtis, Miriam Allen and Tim Brym's Clef Club Band. The book is by Heider and Hurley, the lyrics by Hurley and Al Piantadosi, and the music by Gutman and Ernie Brewer.

CARLTON SUED BY SECRETARY

Carle Carlton, the producer of "Tangerine," was sued last week by Fred J. Friese, who had been his private secretary for four years, for \$300 alleged to be due for services rendered and unpaid. Papers in the action were filed in the Third District Municipal Court through Attorney Sam Jesse Buzzell. Friese's employment with Carlton was terminated after a quarrel between the two, it is reported. Carlton has filed a general denial to the suit, claiming Friese broke his contract with him.

STONE'S DAUGHTER FOR STAGE

Dorothy Stone, daughter of Fred Stone, the comedian, will make her debut upon the stage next year.

Miss Stone has been under her father's training for the past two years and is said to have mastered every intricate and eccentric step which her father made famous as well as many of the tricks which the former team of Montgomery and Stone were noted for.

DANCERS' SENTENCES STAND

CHICAGO, Aug. 14.—A motion to vacate the sentences against Harry Cohen, Don Taylor, Ruby Thompson and Ruth LaMar, arraigned and fined in Morals Court a few weeks ago for participation in an "art" dance at a "stag," was denied yesterday by Judge George B. Holmes. Told that the Thompson woman had forfeited her bond by fleeing to Kentucky, the judge said he would ask for extradition papers.

COLORED MINSTRELS GOING OUT

CHICAGO, Aug. 12.—Harvey's Minstrels, largest of the colored organizations of this nature, will open at Peru, Ind., and will start rehearsals there a week in advance of the opening. The show will have 45 people. It will travel in two steel 80-foot cars. C. Jay Smith, who will manage the company, did the booking in Chicago this Summer.

NEW SELWYN PLAY OPENING

"The Exciters," a new comedy by Martin Brown, will open on Sunday night, August 20, at Woods' Theatre, Atlantic City. In the cast are Alan Dinehart, Tallulah Bankhead, Marsh Allen, Echelon Gayer, Dallas Tyler, Roy Gordon and Florence Flinn.

ROBBINS BUYS TWO HOUSES

UTICA, N. Y., Aug. 14.—Wilmer & Vincent have sold the Gaiety and Colonial Theatres, their two houses in this city. Nathan Robbins, who operates several houses through this part of the State, bought both theatres.

SYRACUSE TO RESUME BIG TIME

Keith's Syracuse Theatre will resume its big time policy on August 28th. The house has been playing under a special summer policy of six acts and a feature picture, for a full week stand. Jack Dempsey books the house.

THREE CAST PLAY OPENING

The cast of "The Woman Who Laughed," which opens tonight (Wednesday) at the Longacre Theatre, numbers only three, two women and a man. They are Martha Hedman, and Gilda and William Powers. Edward Locke is the author of the play.

NEW WOODS FARCE IS FUNNY

STAMFORD, Conn., Aug. 12.—The A. H. Woods farce, "Lonely Wives," which opened here last night, is a merry affair and full of hearty laughs. Of course, there are the usual complications that border almost on the extreme, only to be snatched back by a bit of humor on the part of one of the characters. Walter de Leon and Mark Swan are responsible for the adaptation of the play to its present form.

The story is that of a famous attorney whose office is in his home. He is so occupied by his business during the day that evening finds him craving entertainment and relaxation, which he has been in the habit of getting with strange women. His wife, finding it necessary to go out of town for a while, leaves him in charge of her mother. An impersonator of famous men, on the stage, calls at the Smith home to study the attorney for stage purposes, and so accurate is his makeup, that he is mistaken for Smith by his mother-in-law, and Smith hires him to impersonate him.

This works wonderfully, until the wife returning, finds herself locked in the same room with the pseudo-Smith. Complications ensue, and the wife and the impersonator plan to turn the tables on Smith, for it seems that one of his affairs has been with the wife of the impersonator. After many apparently inexplicable complications have arisen, they are all cleared satisfactorily, and all ends well. The play made a distinct laughing hit with the audience here, and seems assured of success in New York, for it is one of the most laughable farces ever seen here. In the cast, which is excellent and does splendid work, are Eleanor Williams, Spencer Charters, Marion Ballou, Charles Ruggles, Ruth Terry, Edna Hibbard, Roy Purviance, Wanda Lyon and Mary Robinson. Ruth Terry has added another comedy character to her already notable list.

Charters, seen here last year in "The Tavern," is especially good in the part of the butler.

FILES CLAIM AGAINST "SPICE"

Although on the one hand she is suing Cornelius Vanderbilt Whitney for \$1,000,000, Evan Burrows Fontaine, the dancer, is not overlooking any small bets, for she has also presented a claim against Arman Kaliz, the producer of "Spice of 1922," at the Winter Garden, for one per cent of the gross receipts for four performances she played just before she left the show last month, and for \$225 for costumes she had purchased. Miss Fontaine opened in "Spice" in Atlantic City and played in it for a short time before it came into the Winter Garden, leaving the company to go to California, where she now is, just before the news of her suit against young Whitney leaked out. By the terms of her agreement, she was to get one per cent of the gross receipts as salary. She claims that the management still owes her for four performances and Equity is looking out for her demands.

"BLACK ADVENTURE" WEST PLAY

"The Black Adventure," a new drama being produced by Roland West in conjunction with Lee Shubert, will have its premiere on August 28 at Long Branch, New Jersey. In the cast are Lois Bolton, John Arthur, Herbert Ashton, Frances X. Conlon, William B. Bann, Joe Allen, Lillian Dix and Mattie Edwards.

DOWLING SHOW FOR CASINO

Eddie Dowling's production, "Sally, Irene and Mary," which is being produced by the Messrs. Shubert, will be the next attraction at the Casino Theatre. Dowling will appear in the piece himself, but the opening date of the show has not been set as yet.

"THE ROTTERS" GOING OUT

"The Rotters," the English comedy which played a short engagement last Spring at the Thirty-ninth Street Theatre, is now in rehearsal under the management of Harry Corson Clarke and Jack Morris, and will tour through Canada and the Northwest.

FAMOUS PLAYERS HITS NEW HIGH IN BIG DRIVE ON STOCK

Stock of the Famous Players-Lasky Corporation Reached 88 $\frac{1}{4}$ on Monday—Loew and Orpheum Stocks Do Not Share in Rise

Famous Players-Lasky stock rose to a new high price for the year on Monday when unmistakable pool-buying sent it up to 88 $\frac{1}{4}$. The previous high for the year was 87 $\frac{1}{4}$, which was reached last winter. The probability of a new high figure being reached in Famous Players-Lasky stock was seen last week, when the opinion was that a new record high price would be reached by September 1 at the latest. The stock began working up to its new high price two weeks ago, and on Saturday of last week closed at 86. During Monday's trading, sales of 12,800 shares were listed, while all last week the sales were not much bigger, reaching a volume of 13,300.

While Famous Players-Lasky created a

new high figure for the year, the other amusement stocks remained almost unmoved.

Loew's, Inc., last week closed at 16, a loss of $\frac{3}{4}$ of a point on the week, with 8,400 shares of stock being sold. On Monday it gained a little, although only 800 shares were traded in, closing at 16 $\frac{1}{4}$.

Orpheum Circuit, Inc., sold off a quarter point last week, and also lost another quarter on Monday. It closed at 19 $\frac{1}{4}$ on Monday, the day's sales amounting to 1,600 shares. Last week it reached a high for the week of 20, which is but 1 $\frac{1}{2}$ points under the high for the year. Only 1,300 shares of this issue were traded in all last week.

"SPICE" MUST MOVE

"Spice of 1922," now playing at the Winter Garden, will have to get out of that theatre by the middle of September in order to make room for the "Passing Show of 1922," now in rehearsal. The question of another house has come up and it is not known as yet where the show will move to. The Jolson Theatre, at Fifty-ninth street, has been offered by the Shuberts, but the management of "Spice," it is understood, does not look kindly on the offer, favoring a house further downtown.

The success of "Spice," originally intended only for New York, has led the management to decide to send it on the road when its New York run ends. It will probably go to either Boston or Chicago.

NEW MAJESTIC POLICY AUGUST 24

CHICAGO, Aug. 14.—Jimmie Brennan, formerly assistant manager of Main Street Theatre, Kansas City, will act as assistant manager to William Tisdale, at the Majestic, Chicago, when this house adopts its new plan of five shows a day. The Majestic closes its two-a-day policy August 19, and will remain closed until next Thursday, when the new policy goes into effect. This house will change bills on Sundays hereafter instead of on Mondays as has been the custom.

MEARS GETS "MARJOLAINE"

"Marjolaine," the musical comedy which played at the Broadhurst Theatre last season, is now in rehearsal under the management of John Henry Mears, whose last show was "The Broadway Whirl." Russell Janney's interest in the show has been purchased by Mears. The show will probably open in Chicago in September.

STOCK AT WARBURTON

The Warburton Theatre in Yonkers has been secured by Ralph E. Cummings under a lease. He will install a stock company at the house, which will open on September 4th. It is intended to try out new plays for New York producers at the house.

*STRIKE CLOSES PICTURE HOUSES

TERRE HAUTE, Ind., Aug. 14.—All of the motion picture houses in the coal mining districts have closed during the strike. A few of the larger theatres are operating on Saturday, but are closed all the rest of the week.

STRAND, WASHINGTON, REOPENS

WASHINGTON, D. C., Aug. 14.—The Strand Theatre at this city which plays Loew Vaudeville, will reopen its season with its former policy of vaudeville and pictures on September 3.

"NERVOUS WRECK" FUNNY

ATLANTIC CITY, Aug. 14.—"The Nervous Wreck," a new comedy farce, by Owen Davis, was produced here last week by Sam Harris at the Apollo Theatre, and proved a laugh provoking, mirth making play. It deals with a supposed neurotic invalid, who never having had anything else to do, is always complaining about the state of his health, his temperature, and his pulse. However, having obligingly offered to take a girl to the railroad station in his car, he is stalled with her, miles away from the station, and from home. They are in a predicament, when along comes a big touring car, and the nervous one tries without success to get some gasoline. He then turns hold-up man, and gets it anyway. He and the girl arrive at a ranch house, for the play is laid in the West, and the keeper of the house cripples their car so as to force them to stay there as servants, till after the departure of the owner, they having posed as man and wife.

The owner turns out to be none other than the man they held up on the road. Enter then the sheriff, who is the girl's sweetheart, enter a number of people, creating all sorts of mix-ups and inexplicable situations. However, all ends well. Edward Everett Horton, who made a name for himself on the Pacific Coast, is the star of the piece, and Frances Howard is his leading lady. Stanley Taylor appears in the cast also.

OLD OPERA STAR BLIND

The once famous Minnie Hauck, in private life known as Baroness von Hesse-Wartegg, has become totally blind, according to a dispatch received from Lucerne, Switzerland, the home of the Baroness. Minnie Hauck, forty years ago, was one of the foremost opera singers known and was especially famous for her Carmen.

Her eyesight had been failing for seven years. A year ago her admirers in New York, hearing of her misfortune, subscribed to a fund in her behalf headed by Geraldine Farrar. The Baroness submitted to an operation to improve her eyesight some months ago, but the operation was not successful.

"YOUTH" OPENS SEPT. 4

"Youth," the Viennese operetta which is being produced by the Shuberts, will open in Philadelphia on Labor Day, according to present plans. In the cast are Harry K. Morton, Olga Steck, Eleanor Griffiths, George MacFarlane, Walter J. Preston, Zella Russell and Harry Kelly.

GEORGE KELLY PLAY OPENS

"The Torch-Bearers," a new play by George Kelly, opened for the first time in Asbury Park on Monday night for a week's engagement. It is produced by Rosalie Stewart and Bert French, and will come into New York in three weeks.

FALL FROLICS SCORES HIT

CHICAGO, Aug. 16.—The third edition this year of Ernie Young's attractions, at the Marigold Garden, known as "Ernie Young's Fall Frolics" made its bow to the public, Monday night. The new show has new principals with the exception of two favorites, Ann Greenway and David Quixano. Without doubt the Fall Frolics has the best dancing beauty chorus seen in any outdoor revue. The revue has color and some peppy numbers that give it a dash and snap essential to put it over big. The first, an old-fashioned number, serves to bring on Ann Greenway. Miss Greenway has been here, but ashore time, and has won a place in the hearts of Chicago amusement lovers. In this number she makes a very pretty picture, being of unusual attractive type. During the number the girls step out of their old-fashioned skirts and are dressed for a jazz number. At this moment Leonette Ball, a diminutive titian-haired syncopator, makes her entrance and Addison Fowler and Florenz Tamara dances fill in gracefully. Added to this the Elida Ballet, composed of little girls all with bobbed white wigs help to give the show a good start. Then follows Leonette Ball in a popular song, which she puts over with pep. A very striking novelty followed when a song entitled "My Orchard of Beautiful Girls," sung by Quixano, brought out twelve girls each representing a fruit tree; and what made it more of a novelty, was the Elida Ballet all dressed as farmerettes, carrying folding ladders and pails who picked fruit from the branches of the living fruit trees. This was striking and unusually picturesque. Miss Greenway in a new Parisian gown, sang a pretty melody. Next we were offered "Shufflin' Feet," with Miss Ball and the twenty Marigold Shufflers, and let me tell you, these girls danced as never before. The song has a catchy tune, and will no doubt become popular. Eddie Mathews in a clever dance filled in nicely here, he also did a specialty dance that brought great applause. Again we had the pleasure of seeing Fowler and Tamara in a dance specialty. All the planets were represented in a weird number called "Mystic Night," led by Miss Greenway and Quixano. The costumes in this number were very elaborate and colorful. Countess De Villeneuve in a dance, called "Goddess of the Moon" made her first appearance of the evening in this number. In green tights, gloves, wig and makeup and with the aid of a green spot, she gave her interpretation of the story. A pretty Spanish number was put on as a finale. Fowler and Tamara in their original dance creation called "Tango Apache" were a pleasant surprise in this number. Miss Tamara has poise and is winsome, while Fowler has looks and handles his partner with ease and grace. Their dancing is far above what they did a year ago, when this reviewer first saw them. Frank Libuse did his bit by amusing every one with his acrobatic fooling. Ernie Young is always trying something new and in this, his third attempt at the Marigold this year, he accomplishes wonders with novelty effects no other producers would attempt in a revue of this sort. As to the costumes, New York producers would do well to look in this direction, if they are in need of new ideas. For the original ideas and picturesque costume creations you will have to take your hat off to Lester, who designed and made them for this revue. The productions were staged by Edgar Schooley, to whom credit should be given for the good dance numbers which abound in the new frolic. Two orchestras furnished music for the evening: Ernie Young's Orchestra with Fred Hamm directing, and the Seattle Harmony Kings. The musical numbers of the show were written by Ted Koehler. "Fall Frolics" is a fitting successor to Young's last worthy revue.

SOCIETY GIRL FOR STOCK

Gladys Frazin, the daughter of Louis Frazin, wealthy real estate operator of New York, has been signed as leading lady for the Lynn, Mass., stock company, opening on Labor Day. She is a graduate of the Sargent dramatic school.

MAGICIANS HOLD RECEPTION

The Society of American Magicians gave a reception in the blue room of the Hotel McAlpin last Saturday night to Mystic Clayton and Gus Fowler, who recently arrived in this country from abroad.

Harry Houdini, president of the society, acted as master of ceremonies and introduced Clayton, who spoke of the royal welcome that had been accorded him abroad, seven hundred and fifty continental magicians attending his initial reception in London.

Gus Fowler, "The Watch King," who has been routed for thirty-five weeks on the Keith time, said a few words, and Long Tack Sam told a humorous story, after which Howard Thurston, our leading conjurer and dean of American magicians, told that everything accomplished in the world of magic was through hard study and practice.

Harry Jansen told of his trip to Australia, and explained his sudden return by saying that the "Sawing a woman in half" illusion had been done there so extensively that it was no longer a novelty.

To break the monotony of speaking John Mulholland next did a clever trick with coins and was followed by Charles Nagle, who did two experiments entitled by him "Reincarnation" and "Spiritualistic Phenomena." In the latter experiment he was assisted by George Heller and Howard Thurston.

Francis J. Werner next did the bill-tearing, in which he specializes, and as only he can do it, and Meylenberg did the dyeing of several silk handkerchiefs.

Keating, of the New York World, formerly a pupil of Nate Leipsic, but more recently reformed, did a succession of card deceptions in a masterful manner.

Thurston was next called upon, but instead of any feats of legerdemain, not only passed the cards, but "passed the buck," as well, to Horace Goldin. Goldin, instead of passing the cards, did the knotted handkerchiefs skillfully.

Arthur Lloyd, "The Human Card Index," gave an interesting talk, after which Maurice Raymond did a trick with a borrowed bill and Long Tack Sam an oriental toothpick effect. Mystic Clayton removed a ring after it had been securely tied with two ropes, Houdini paying close attention, and Blackstone did the six-card back-hand effect as he said "without the aid of a saw."

The Great Maurice, the recently arrived French card expert and European headliner, next performed card sleights with dazzling rapidity, which, interspersed with comedy, made a decided hit and won from Thurston, an acknowledged past master of the pasteboards, unbounded praise.

Gus Fowler followed and, in lieu of magic, his baggage not having been released as yet, told a story; The Great Maurice next followed with one of the speeches of the evening, and Art Felsman from Chicago said a few words.

Joseph F. Rinn, one of the oldest living investigators of spiritualism, said that he thought spiritualism had helped magic, but that, after many years of investigation, he could not believe in it.

Houdini brought the reception to a close with a number of well-placed remarks and a lecture with slides on spiritualism, which was presented for the first time by him. Houdini said that, after having investigated over five thousand seances, he had never witnessed anything that could not be duplicated by natural means.

CORINNE ARBUCKLE

The talented and charming young prima donna of the "Greenwich Village Revue," playing the Columbia New York this week, is starting her second season in burlesque. She joined Jean Bedini's "Peek A Boo" the latter part of last season in Pittsburgh and immediately became a star over night. Her services were sought by many production and burlesque managers for this season, but Hurtig and Seamon convinced this little lady that the contract they offered her was the best, the figure in the salary space would substantiate that they were right. Miss Arbuckle is the co-feature with "Greenwich Village Revue." Before entering burlesque she appeared in vaudeville.

STOCK AND REPERTOIRE CO. MGRS. ASK AUTHORS TO CUT ROYALTIES

Present Rate So High That Many Desirable Plays Cannot Be Presented, They Say—Frank Gillmore, A. E. A. Secretary, Advocates Move

A reduction in authors' royalties for stock and repertoire companies is advocated by Frank Gillmore, executive-secretary of the Actors' Equity Association, who has received a number of letters from stock and rep. managers asking him to induce the Authors' League of America to consider the matter. Mr. Gillmore's grounds for sponsoring the movement for reduction of royalties for plays rented to stock and repertoire companies are that such a reduction would not only mean that a much greater number of such companies would play than at present but that the authors themselves would receive greatly increased revenues, as their plays would be used more often.

The stock managers are often forced to pay practically twice the percentage of receipts as authors' royalty that the New York producer pays, Mr. Gillmore asserted. Explaining this assertion, he called attention to the fact that \$2,500 is a good week's business with most permanent stock companies, and that when they had to pay \$500 for the use of the script of a fairly recent Broadway success for one week, it amounted to 20 per cent. of the gross, which is twice what the Broadway producer paid the author.

"The manager of a permanent stock company is bound to put on at least a few recent Broadway plays during his season," said Mr. Gillmore, "and when he has to pay around \$500 for each play there is little profit left for him after the theatre's

share is deducted. Consequently, the manager feels that it is better business not to put on many such plays, and sticks to the cheaper ones. If, on the other hand, the author were satisfied with, say \$300 for the use of the play for one week, the manager would be able to produce it at a profit, and then be able to put it on again during a long season, and would undoubtedly present it the season following.

"With better chances of a profitable season, by reason of reduced authors' fees," he continued, "the stock and repertoire companies would undoubtedly increase in number from 50 to 100 per cent., which would mean increased rental of plays."

Mr. Gillmore also called attention to the fact that by keeping their royalties unreasonably high the authors were losing the opportunity of getting their works before a great portion of the public. The writers' views and the artistic value of their plays, he said, are cut off from this public by the high costs to the stock and repertoire managers.

A number of authors, members of the Authors' League, to whom he has already spoken, said Mr. Gillmore, have expressed themselves as being heartily in favor of agreeing to accept lower royalties. Mr. Gillmore has been quietly working on this movement for some time, and will continue to use his efforts in the hope of effecting this change, which he considers of vital importance to the entire dramatic profession.

SPICE IN THE "SPICE" SHOW

The second week-end scrap between members of the "Spice of 1922," at the Winter Garden, took place on Saturday after the matinee between Valeska Suratt and James J. Morton, two of the many stars in the cast. Where the previous Saturday the argument between Georgie Price and the show manager, Stanley Sharpe, assumed pugilistic dimensions, with Georgie disqualified by the management and barred for two days, the Suratt-Morton quarrel was merely a wordy one. While it lasted, however, the air backstage at the Winter Garden acquired a distinct blue tinge.

Morton left the cast of "Spice" after the Saturday night show, but not because of the argument, as his retirement from the company had been previously announced.

At the Saturday matinee Miss Suratt saw fit to remonstrate with Morton for the careless manner in which he wielded his walking stick in the cake-walk number they do together. She declared that he had struck her with it, and expressed her displeasure in no uncertain tones. Morton came right back with a nifty, and the argument waxed hot and heavy, pro and con, for several minutes.

The stage of armed neutrality continued at the evening show, both Miss Suratt and Morton refusing to do any of their numbers together.

HILL'S FIRST OPENING

Gus Hill's first production of the season is "Bringing Up Father," which will open its season on Monday night at Franklin, New Jersey. The cast includes, Danny Simons, Ed. J. Morris, Frick & Adair, Alice Dudley, Folly Trio, Nick Glynn, Electric Quartette, Gertrude Morgan, L. E. Bondy, Lewis Corbin, W. F. Reilly, and E. A. Prosser. Harry H. Hill will manage the show.

JUDGMENT AGAINST ACT

Judgment in the sum of \$439 was filed last week against Bobby Heath and Adele Sperling, vaudeville team, by Rae Wein, costumer. The amount sued for represents the unpaid balance of a bill of \$750 for gowns sold and delivered to Miss Sperling in June of 1921.

ARENA OPERA'S IN SEVENTH WEEK

BALTIMORE, Md., Aug. 14.—Big business continues at Carlin's Arena, where De Wolf Hopper and company are opening on the seventh week of their engagement here, playing comic opera. "The Mikado," one of the popular Gilbert and Sullivan operettas, is being played this week, which is the fourth "request week," and incidentally the play in which the company opened here July 3. At that time several performances were lost due to storms. The roof over the Arena Theatre is now completed and the weather does not have any effect on the attendance or the patrons' comfort. Another comfort being added to the out-door theatre is the installation of opera chairs.

Mr. Hopper is in the role of "Ko-Ko" in the Mikado, and his delivery of the comedy lines are proving a delight to his hearers. A competent company is in support of Mr. Hopper.

For the eighth week of the engagement and fifth request week, Reginald De Koven's popular comic opera "Robin Hood" will be offered, with Mr. Hopper in the role of Sheriff.

SPARKS LEFT \$7,146.20

John G. Sparks, the actor, who recently celebrated his fiftieth year on the American stage and who died on May 3 at King's County Hospital, left a net estate of \$7,146.20. Sparks, who was seventy-two years of age, left no will and the estate will be divided equally between his five nieces and nephews.

PLAY PRODUCER BANKRUPT

Wendell Phillips Dodge, a play producer, of 107 West Forty-first street, filed a voluntary petition in bankruptcy on Saturday, listing his liabilities at \$11,102 and his assets at \$7.98. Ralph B. McAtree, 122 West Fourteenth street, is attorney for the bankrupt.

"LONELY WIVES" POSTPONED

"Lonely Wives," the Al H. Woods play which opened in Stamford on Friday night and was announced to open at the Eltinge on Monday night of this week, has been postponed. Woods witnessed the opening and decided that it was not ready.

JEWISH CO-OPERATIVE THEATRES

With a strike of the Jewish actors threatened for September 1 unless the managers of the Yiddish theatres withdraw their demands for lower wage scales and different working conditions, the actors are making preparations to open a theatre of their own on the lower East Side, the profits of which will go toward a strike fund.

The announcement of this plan to operate a co-operative theatre, made late last week by an officer of the Hebrew Actors' Union, is responsible for the managers seeking another conference with the actors' representatives, which was to be held Tuesday afternoon, as the CLIPPER went to press. A series of conferences between the actors and managers ended last week, with no progress having been made by either side. An impasse having been reached, the actors' union announced that a strike would begin in New York on the first of September, and the managers declared they would not attempt to open their houses.

The operation of a co-operative theatre by the Yiddish actors would undoubtedly divert a considerable sum of money toward the strike fund, as it would be the only Yiddish theatre open in New York, and the managers realize this fact and will probably agree to either lessen or withdraw their demands entirely. They want the actors to accept a cut in salary ranging from twenty to thirty per cent, and want the contract changed so that only twenty-nine instead of thirty-four weeks' work would be guaranteed.

The Hebrew actors are very strongly organized, and as the majority of the laboring classes who attend the Yiddish theatre are union men and women, their co-operative theatre would receive plenty of support.

"CHU CHIN CHOW" GOING OUT

"Chu Chin Chow," the first of the Comstock & Gest big spectacular productions, is going out again this season and has been booked for a long swing over the one-night stands.

The show, since its first production in this country, has been a consistent winner, surpassing both "Aphrodite" and "Mecca." "Aphrodite" was a big winner two years ago, playing to capacity almost everywhere and breaking all big receipt records during its week in Cleveland. The receipts for a single week in that city exceeded \$98,000, a mark which will doubtless remain for years. Last season the show switched onto the losing side of the ledger, as well as its successor, "Mecca."

Managers declare that it will be years before productions of the size of these two spectacles will be seen again.

"YANKEE PRINCESS" REHEARSING

A. L. Erlanger's production of "The Yankee Princess," a musical comedy success, from Berlin, Germany, will open on September 15, out of town. The cast was completed this week, and the show went into rehearsals, under the direction of Fred G. Latham. Julian Mitchell will stage the musical numbers.

Vivienne Segal will head the company, while others in the cast are: Thorpe Bates, Charles Judels, Vivian Oakland, Ruth Lee, Elsie Decker, Princess White-deer, Helen Grenelle, John T. Murray, Roland Bottomley, Royal Tracy, George Grahame, Frank Farrington, Mortimer White, Colin Campbell and Valentine Winter.

GERMAN STOCK CO. MOVES

CHICAGO, August 14.—The Bush Temple Theatre will be converted into an office building, work on the house to begin shortly. The German stock company which has been playing at the Bush Temple Theatre for some seasons, has moved to the Victoria Theatre. Conrad Seidemann is the director.

FAMILY THEATRE REOPENS

ROCHESTER, N. Y., Aug. 7.—The Family Theatre in this city will reopen, with its former policy of vaudeville and pictures, on August 14th. Henry Vessey is manager of the theatre. The house has been entirely redecorated during its closed period.

"GINGER REVUE" HELD UP

Edward Perkins, producer of the "Ginger Box Review," which was supposed to open at the Greenwich Village Theatre last week, was reported missing last week, with the entire company looking for him in an effort to collect salaries for two weeks. Perkins was also the producer of "Suzette," which played less than a week at the Princess Theatre last season, and of "The Red Moon," a revised edition of "Suzette," which played about two weeks on the road last season. He also owes salaries for both of these productions, according to Equity.

When Perkins started to organize a company for the "Ginger Box Revue" the Actors' Equity Association made an effort to get him to put up a bond covering two weeks' salaries, and warned its members that they accepted engagements with him on their own responsibility. The show rehearsal for the full period of five weeks and then opened at Stamford, Conn., the week before last. It came back to New York and Perkins rehearsed the entire company all of last week.

The show was originally scheduled to open at the Greenwich Village Theatre on Monday of last week, but the opening was postponed until Thursday, and then again postponed until Monday and since then nothing can be learned of it.

On Tuesday of last week Perkins did not show up and has not been heard from since, it is reported.

Early last week it was reported that Earl Carroll was negotiating to take over the production, but it was said that he withdrew when he found it would cost him \$10,000 to pay the salaries due and the bills for the scenery and rent of the Greenwich Village Theatre before he could open.

Perkins was also interested in the production of "The Cameo Girl," the musical comedy which stranded in Boston last year, and in "Salome," which played one week at the Klaw Theatre this Spring.

The Equity members in the "Ginger Box" company have presented claims to their organization against Perkins, and as soon as he is found an attempt will be made to serve him with summons in salary suits.

LEASES "SHUFFLE ALONG"

The Cosgrove Producing Company, Inc., of which Frank Cosgrove is president, has leased "Shuffle Along" for the coming season. Mr. Cosgrove has secured the Southern rights for the production, which will open its season about Labor Day. There will be a company of fifty people and the troupe will travel through the South in a private car. A special orchestra will travel with the show. Other productions to be presented by the Cosgrove Producing Company are "Georgette," a musical comedy which will open in New York in October, "Annie Rooney," a musical comedy; "Some Girl," musical comedy; "Demi-Monde," a drama, and "The Girl of Scarlet," a drama. After the opening of "Shuffle Along" the company will start rehearsing "Georgette."

REHEARSALS CONDEMNED

Producers who try out new shows during the months of June, July, and August under the special Equity contract by which actors receive only one week's pay if they rehearse no more than two weeks and play one week, should not drive the actors too hard in order to get them well up in their parts during the contract period, it was stated in the report of Frank Gillmore, of Equity, last week. No objection is raised to the practice of trying out new plays with two weeks' rehearsal, but it is not deemed necessary for the actors to be driven day and night in order that the producer may save a week's salaries.

"VILLAGE FOLLIES 21" TO TOUR

"The Greenwich Village Follies" show, in which Savoy & Brennan starred on tour last season, will play the short-stand territory through New England and the South, this season, opening in New Britain, Conn., on September 18.

VAUDEVILLE

ORPHEUM PLANS A BIG WEEK CELEBRATION

QUARTER OF A CENTURY JUBILEE

The Orpheum circuit is now preparing a special exploitation campaign on a "Quarter of a Century" celebration, which has been set for the month of October, the exact week tentatively being the week of October 22. The celebration will be somewhat similar to that of the Keith "Third of a Century."

William E. Burlock has been engaged to promote the "celebration" throughout the country, and has established offices with Floyd Scott, director of publicity for the Orpheum circuit in the State-Lake Building in Chicago. Scott will collaborate with Burlock on the publicity for the week.

Special features and novelties will be arranged in every Orpheum theatre throughout the country for the week of the celebration, some of which will be borrowed from the Keith jubilee. Among the novelties will be a 200-page souvenir booklet, to be distributed in all cities where an Orpheum theatre is situated.

KEITH ADDS TWO HOUSES

The Keith Vaudeville Exchange has added two more theatres to its list, both being in White Plains, N. Y. They are the Strand Theatre and the Palace. The Strand has been playing motion pictures during the past two years, previous to that having been booked by the Keith office. Both houses will be booked by William Delaney, of the family department. The houses will begin their policies of Keith vaudeville, playing six acts each half of the week in addition to a feature picture, during the week of August 21st. There is one other vaudeville and motion picture house in White Plains, which is the Lynn Theatre, booked independently.

FOUR SHUBERT UNITS

The opening dates for the four units that will be produced by Lee and J. J. Shubert have been set, and the names will be "The Rose Girl," "Whirl of New York," "Midnight Rounders," and "Oh, What a Girl." "The Rose Girl" will play a preliminary week at the Nixon Theatre, Pittsburgh, starting September 10, and open its regular season at the Ohio Theatre, Cleveland, September 17. "Whirl of New York" opens September 17 at the Burchel Theatre, Des Moines. "The Midnight Rounders" opens at the Empress, St. Louis, on September 17, and "Oh, What a Girl" opens September 17 at the Chestnut Street Opera House, Philadelphia.

MARDI GRAS DATE IS SET

The date for this year's version of the annual Mardi Gras, which is considered the close of the season at Coney Island, was set this week for the week of September 11 to 18. A meeting of business men and amusement proprietors ratified the date. The date, rather early, was chosen on account of the poor business which has marked the current season.

EARL IS RIALTO MANAGER

Harry Earl, formerly manager of the publicity department of the Loew Chicago office, has been appointed manager of the Rialto Theatre at St. Louis. Earl will begin his new duties immediately. The Rialto plays pictures and vaudeville.

MULDOON MANAGING AUDUBON

Jack Muldoon is now managing Fox's Audubon Theatre. Muldoon is a well-known burlesque house manager, having been associated with that branch of amusements for years.

BOOKED FOR ORPHEUM CIRCUIT

"Thompson, the Egyptian," will be the billing of Dr. W. B. Thompson, when he opens for a tour of the Orpheum Circuit. He will play his first engagement on September 4, in Memphis, which will be the opening week of the Orpheum Theatre there.

Eddie Leonard will open for a tour of the Orpheum Circuit at the Palace, Chicago, on September 25. On the same bill will be Leonard's wife, Mabel Russell, who will do a two act with William Hallan. Williams and Wolfus will also open a tour of the Orpheum Circuit at the Palace, Chicago, on September 3.

N. V. A. TEAM WINS

The baseball team of the National Vaudeville Artists defeated the Hempstead nine at the Lights Club last Sunday, in Freeport, by a score of 3 to 1. Sammy Smith pitched for the N. V. A.'s, with Fred catching for him. The Hempstead team was played instead of the Lights Club, who didn't organize a team this season. The N. V. A.'s were the guests of the Lights, who gave a dinner to Fred Stone, in honor of his being elected president of the National Vaudeville Artists Club.

CLAY CROUCH IN AUTO ACCIDENT

Clay Crouch, vaudeville comedian, was injured painfully in an accident in which his car was rammed by another. With Crouch were the Berg Sisters, who also sustained injuries. Crouch was on his way from Worcester to Bridgeport, on a change date, when the accident occurred. He was laid up for two weeks, and was able to resume work this week.

FULL WEEK FILMS FOR AUDUBON

"Silver Wings," the Fox special film production which closed Saturday night at the Apollo Theatre, will be featured for a full week at Fox's Audubon Theatre, beginning September 4. The vaudeville bill will be changed as usual on Mondays and Thursdays.

KRIVIT REVIVING ACT

Harry Krivit will put on a new version of "What's Your Name" this year. The act by A. Seymour Brown, which last year carried a cast of fifteen people, has been rewritten for a seven-people cast. Rehearsals started this week, and the act will open August 27.

"TWIN BEDS" IN VAUDEVILLE

"Twin Beds," the Selwyn farce, which has enjoyed popularity for eight seasons, is to be made into a twenty-five-minute vaudeville act by Harry Krivit. He will start rehearsals on the piece within two weeks.

DAVIS REOPENING AUGUST 28TH

The Davis Theatre in Pittsburgh will reopen for the season on August 28th, with its regular policy of big time vaudeville. The house has been closed for the summer. Jack Dempsey, of the Keith Vaudeville Exchange, books the theatre.

CHANGES HANDS ONCE MORE

Proctor's Theatre at Port Chester, New York, has changed hands once again. This time the house was sold to Jack Ungerfeld. Some time ago Proctor sold the house to Brunell and Plunkett, who in turn sold it to Ungerfeld.

OPERA SINGER IN VAUDEVILLE

Beatrice K. Eaton, of the San Carlo Opera Company is this week making her vaudeville debut. She is singing at the B. F. Keith 105th Street theatre in Cleveland.

JUVENILE ACT ROUTED

Elizabeth Kennedy and Milton Berle have been signed for a route over the Orpheum Circuit, opening at Winnipeg August 27.

SHUBERT VAUDE FOR COAST HOUSES

INT. BOOKING A. AND H. TIME

CHICAGO, Aug. 14.—An arrangement has been made to-day whereby the International Booking Offices, of this city, which books Shubert vaudeville, will furnish the Ackerman and Harris circuit with three acts a week, for every house on the A. and H. time. This arrangement will take effect September 9.

This will give Shubert vaudeville acts approximately fourteen houses more, extending throughout the West and the Coast, and will undoubtedly be played in opposition to the Orpheum circuit, although a statement was made at the International offices to the contrary. The Ackerman and Harris theatres for the past two years were booked by the Loew circuit and were not considered opposition to the Orpheum circuit, as the A. and H. houses were considered "small time." The houses were relinquished by Loew to the Ackerman and Harris firm during the past summer in a deal.

Whether Shubert units will be played in these houses is undecided. It is thought that the circuit will be used to furnish acts, holding Shubert contracts with open weeks, the Ackerman and Harris Circuit, or a number of houses of that time, to fill in with.

MORRISON'S BOOKING TROUBLES

Morrison's Theatre, Far Rockaway, seems to be having its troubles in booking acts. The house has changed hands three times in as many weeks. First, Fally Markus had it, and after some disagreement with the management gave it up. John Robbins took hold of it, and held it one week, then he had some trouble and gave it up. Now Jack Linder has taken it over, beginning August 14th.

THREE MORE KEITH REOPENINGS

Shea's Theatre in Toronto reopened for the season on Monday, August 14, with its regular policy of big-time Keith vaudeville. It is booked by James H. Alos. The Princess Theatre, Montreal, also booked by Alos, will reopen on August 21.

The Keith Theatre in Columbus, Ohio, will reopen for the season on August 28. Arthur Blondell books this house.

KEENE AND SPEAR COMBINE

Richard Keene, who recently closed with "The Music Box Revue," where he was Emma Haig's dancing partner, will do a new act shortly, with Bernice Spear as his partner. Miss Spear was last seen with Joe Howard's "Devil-Land" act.

SEYMOUR & ROCK IN NEW ACT

Cy Seymour, formerly of Seymour and Mack, and Joe Rock of Everett and Rock, are now doing a new double harmony, singing and dancing act staged by Ray Perez, in which they opened Monday at a local house.

BEDROOM FARCE FOR VAUDEVILLE

Tom Rooney has acquired the vaudeville rights to "Breakfast in Bed," the A. H. Woods farce, in which Florence Moore starred. He is having it condensed and will produce it shortly, with Fremont-Benton in the cast.

NEW ACT FOR LARRY COMER

Larry Comer is doing a new act from the pen of Jack Frost, entitled "A Young Man's Fancy." Comer opened on a tour of the Orpheum Circuit at the Hennepin Theatre, Minneapolis, on Monday.

UNIT SHOW FOR LOEW'S

An experimental unit show will be played by the Loew circuit at one of the smaller houses in New York City during the week of September 4. The unit, which is being produced by Lew Cantor, will be known as "You'd Be Surprised!", and will feature Clayton and Lennie, with a supporting cast of other Loew acts. A number of special scenes with music will be seen with the unit, in addition to a chorus which will be employed for ensemble numbers.

The house in which the unit will be featured has not been definitely decided on as yet, but in all probability will be the Avenue B, where a motion picture "clown night," consisting of movie stars, was recently tried. The week of September 4 has been settled for the date of the unit show's first presentation.

Last season there was some discussion in the Loew office regarding the advisability of playing full-week stands and units all over the entire circuit, with the exception of New York, beginning this season. This idea was sent to the discard when Loew returned fourteen houses to the Ackerman & Harris circuit.

If "You'd Be Surprised!" turns out successfully it will be routed over the remainder of the circuit, including New York houses, where it will play a full week stand in each theatre. Other units will follow, and will be produced by other well-known agents affiliated with the Loew circuit.

The plan of production for these units has not been decided on and will not be until the results of "You'd Be Surprised!" are seen.

N. V. A. COMPLAINTS

Vie Lombardi has filed a complaint against Billy Sharp alleging that after rehearsing with his act for four weeks and spending money on wardrobe he dismissed her from rehearsals.

Ethel Cook has filed a complaint against W. Robert Lindley for moneys due for back salary.

Crafts & Haley have filed a complaint against Whalen & Jans claiming that the latter are infringing on the "Finale Hopper" dance.

Clifton & Rodello have filed a complaint against Cooper & Semon claiming that they are infringing on their entire act.

ORTH & CODY FOR UNIT

Orth and Cody have signed to appear in Davidow & LeMaire's unit that will play the Shubert Circuit, under the title of "Troubles of 1922," and in which George Jessel and the Courtney Sisters will be featured.

CHANGES OPENING DAY

St. Louis, Aug. 14.—The Orpheum Theatre, at this city, will open its season on August 27th. In former years acts opened at this house on Monday and closed on Sunday, but this year the acts will open on Sunday and close on Saturday.

FAVERSHAM OPENS IN ACT

William Faversham opened in Keith vaudeville at B. S. Moss' Coliseum Theatre on Monday, August 14th. He is appearing in a playlet by Alfred Sutro called "A Marriage Has Been Arranged." One woman composes his supporting company.

GET MASTERS AND KRAFT ACT

Bob McDonald and Jimmy Plunkett will be seen in the Masters and Kraft Revue, which will open shortly. The boys will appear in the roles played by Masters and Kraft, who will do a new act. A new supporting company will be with the act.

LEE KIDS HAVE NEW ACT

The Lee Kids have a new act called "The Movie School," in which they will start their tour of the Keith circuit at Baltimore next week.

VAUDEVILLE

PALACE

Closing the first half, Vincent Lopez repeated his success of last week, in a spot where he was needed most, for the acts that preceded him were playing return engagements with one exception and he was to the first half what a tent pole is to a tent, holding it up as well as it was ever held.

Johnson and Baker, in "Practice," opened with their routine of hat scaling feats, with a touch of comedy added.

The second spot was filled by Les Gellis, "Parisian Entertainers," who were seen at the house recently. Their novelty acrobatic bits as usual were sold for all they were worth.

"The Heart of a Clown" is the title of Harriet Rempel's new act, written by Tom Barry. Henry Sherwood, Tiny Tim and Lew Goldie are in the cast with Miss Rempel. Mr. Sherwood as the clown, Tiny Tim as his son, and Miss Rempel in the double role of Rita of the circus and later as a visitor who is the boy's grandmother. The usual situation involving a clown is present; domestic trouble affects him and he must make people laugh, etc., while the orchestra plays excerpts from "Pagliacci." As the clown Mr. Sherwood does excellent work. Miss Rempel, first as "Queen of the Aerial," gave a fair sort of characterization, plus an accent, and also did very well as a granny. The boy, as in the old act, has lines much too sophisticated for one of his age, which he delivers at times in mechanical but bright tones, and also supplies the comedy. As a dramatic story of the sawdust ring suitable for Miss Rempel's needs, its greatest fault is that it is a little too talky at times and should be condensed for the sake of more action.

D. D. H. is doing the same monologue he did when last seen at this house, with a new line added here and there, and some of the prohibition gags eliminated as per orders affecting the circuit. He is still one of the funniest monologists and certainly original to some extent.

Held over for a second week, Vincent Lopez and His Pennsylvania Orchestra closed the first half, stopping the show as well. His program had several new numbers, done with novelty lighting effects, the "eye" drop taking the lights perfectly. One of the new features was the closing song, "California," a miniature electric train running across the stage on toy tracks, at the finish. Comparatively speaking, the act is a young production.

The second half was opened by Alma Neilson in "Bohemia," assisted by D. B. Ely and Harry Howe, with R. Panialague at the piano. The set is a studio with Ely and Howe attired as students and who filled in the intervals with a fine assortment of steps. Miss Neilson is a past master at the art of acrobatic and toe dancing, doing the most unusual stunts with apparent ease.

"Two Pals Together for One Week Only," Ernest R. Ball and George MacFarlane, really two acts in one, resulted in the audience hearing both the style of selections each has been doing in vaudeville. MacFarlane's baritone voice and Ball's lyric tenor cannot be said to harmonize as perfectly as possible, but the two pals managed to supply several minutes of pleasing entertainment.

Phil Baker in the next to closing spot undoubtedly means that the show is a success to many patrons no matter what has gone before, although in this case no patron has a reasonable kick. When the word "clever" is used in connection with the name of Phil Baker, it is no idle adjective, but a rightful appellation.

Mabel Ford, with Golden and West, the Doll Sisters, and Her Jazz Orchestra, closed the show with a versatile routine of dances that held them in intact. Miss Ford is tireless in her new vehicle, which is beautifully staged and executed.

M. H. S.

VAUDEVILLE REVIEWS

RIVERSIDE

Just a fair show at this house for the current week. Fritz Scheff and Eva Shirley top the bill, the latter playing the last week of three, with Oscar Adler's orchestra supporting. Fritz Scheff opened after intermission, looking better and singing better than we have seen or heard her in some time. She offered "Somewhere," "The Last Rose of Summer," a number unfamiliar to the writer, and then, of course, "Kiss Me Again." The orchestra filled in for one change, conducted by August Kleinecke. After these numbers, which made up the routine, Miss Scheff went into her encore offerings, and after doing "The Sweetest Story Ever Told," "Yo're Ma Li'll Black Baby," she came back with "Kiss Me Again," once more. The applause really didn't warrant it, but it served those who applauded right. Miss Scheff is by no means unbearable, in fact she's more than likable; but why not make them want to see more of you instead of giving an overdose?

Eva Shirley and the Adler orchestra closed the show, being brought down from the first half, where they were billed to close intermission. Ivan Bankoff switched places with the act. Miss Shirley and the orchestra held them in for the entire routine and more, with a repertoire of numbers selected from the first week's engagement, in addition to several new ones. The orchestra is one of the best, and Miss Shirley's voice is worth listening to. Al Roth did the same routine of dancing he has been doing with the act.

In closing the first half of the bill, Bankoff was called back to render a speech of thanks for himself and Miss Beth Cannon, the dainty little girl who dances with him, and does so wonderfully in her solos. Cliff Adams goes out of the way of the ordinary vaudeville pianist in his selection of a solo, and his playing of it. Bankoff is doing unannounced impressions of Eddie Leonard, Pat Rooney, and others in a Russian style.

Harry "Zoup" Welch and Ned "Clothes" Norton followed Fritz Scheff in the second half of the bill, and found the audience easy for laughs. The restaurant bit seemed to be entirely new to the patrons here, and was a comedy hit. A new finish is given, consisting of a "hoke" dance done in the Yiddish "Braggess" dance music.

Mang and Snyder opened the show with a good gymnast act, doing some very good hand-to-hand work. In the second spot, the show slowed down due to George Morton, who is supposed to be a clever performer, and whom we really believe is one. The "supposed to be" is injected as doubt, for the simple reason that a clever performer who desires to make good on the big time, wouldn't open with the material Morton is using, for he'd realize that it isn't worthy of him, and that he can handle better stuff. The ukelele business was the one redeeming feature of the act, and then he had to "plant" his applause, with comedy remarks before doing a number.

Anderson and Graves gave a new angle to marital arguments by placing the scenes of their domestic bliss (?) in a home up in an airship. The dialogue is bright, and the bits employed are funny.

Rice and Newton entertained in the fourth spot, with some talk and comedy acrobatics. The man does some very good work with the "slow-motion acrobatics," and could work that piece of business up a little to big results. The talk needs bolstering at the start of the act. G. J. H.

BEATTY BUYS HIPPODROME

SAN JOSE, Cal., Aug. 7.—The Hippodrome Theatre, at this city, has been purchased by James Beatty from Ackerman & Harris.

BROADWAY

Maggie Clifton and Company, the latter consisting of a male partner, opened the show. Maggie is a girl whose physical prowess would earn her the respect of even Dempsey, for she swings a mean right. Her act, for the most part, is devoted to showing just how easily she can handle her particular man. She does it deftly and without seeming to exert herself. The man has a good sense of balance, and does his share of the work quite ably. For a finish, Miss Clifton, balancing her partner, in the hand to hand style, executed a clog dance.

Ben Smith was handicapped by one thing only. He could not be heard distinctly in all parts of the house. Whether this was due to his voice, we do not know, for several other people on the bill seemed to have difficulty in making themselves heard. Smith has a line of patter some of which is very good, and some rather aged. He delivers in the confidential, "don't tell I told you" style, and some of the gags went over for big laughs.

Ruth Budd, "The Girl with the Smile," is improving. Not content with being the most daring woman gymnast in vaudeville, and with her past laurels as such, she now branches out as a singing and dancing ingenue as well. She opens her act with two special song numbers, after which she executed a graceful little dance, and followed with a mandolin-banjo solo. Her ring and rope work, which followed, was received with continued bursts of enthusiastic applause. Miss Budd begins where most lady gymnasts leave off. There is no denying that she is a clever girl, and versatile. Her concluding trick, the one finger stand and spin, took the house by storm and earned her a thunder-like salvo of applause for her departure.

DuBall and McKenzie, a couple of neat looking lads, offered a dancing act that went over rather nicely. The boys for the most part are routine dancers, that is they show nothing exceptional. The "Harland Dixon" number of one of them was a novelty. They are good, fast dancers with plenty of snap and pep, and with an evident desire to please. They registered, for their sincerity, combined with their clever pedal work, earned them the favor of the audience.

Marion Murray and Company, the company being two men, who followed, offered a comedy sketch that went over with a big bang. The act deals with a woman who is always preaching brotherly love, in fact, she has succeeded in convincing her husband and his one-time bitterest enemy of the futility of their attitudes, and induced them to become friends. When she finds out, however, that her husband's erstwhile enemy, they having been rivals for her hand, has married the girl she took him from, she forgets her preaching and divests herself of a cordial hatred for "that catty little thing." Such is human frailty.

Hawthorne and Cook need no introduction. They had no trouble at all in getting the audience laughing, and keeping them that way. The boys have some very clever material, and they certainly know how to handle it. One of the original nut acts of vaudeville, they still retain their position at the top of the list of "nut" acts. They could have stayed on forever.

Baraban, Grohs and Company, closing the show with a novelty dance offering, did well, despite the fact that the music was out of tune for them, and that the drops and lights did not work right. They put the act over for a hit, nevertheless. The dances are virile and well done, while the vocal numbers were pleasing. The act is staged effectively. S. H. M.

NEW BRIGHTON

The first half of the show was slow and fast alternately, and wasn't quite as snappy as the majority of bills which have been seen here during the past season. The second half went over better than the first, mainly through the efforts of Olsen and Johnson, on next-to-closing, who clown through most of their act in their customary style, with several new bits put in, to a big comedy hit. The boys used Howard Langford, of Langford and Fredericks, Toto and his dog, and then toward the end of the act brought on two colored boys who did some mean hoofing. One of these boys did an acrobatic routine in which most of the steps were done on his hands, and on his head. Chic Johnson's "nut" bits were all howls, and Ole Olsen, who seems to have recovered from his recent attack of rheumatics, was as lively as ever. The boys used the violin and piano a great deal.

One of the bright spots of the first half also featured the same instruments effectively, in the fourth spot. Mae and Rose Wilton almost stopped the show with their instrumental work and harmony, and weren't permitted to leave until they had taken several encores. Mae Wilton's vocal solo scored heavily, and the violin and piano medley was excellently arranged and played.

Langford and Fredericks preceded the girls with their "Shopping" skit, which didn't register as heavily as we have seen it do in the past. As performers both are likeable, have pleasing personalities and better than average ability. But "Shopping" is evidently one of those acts which, like the lingerie shown in the act, cannot last more than two or three seasons, without beginning to show signs of wear. And they have been doing the same act for a few years now, the only change noticeable from the last time we saw it being a dance finish.

Toto was on second, hitting on all cylinders from the start to finish. The kids in the audience didn't have anything on their elders, who outdid them for laughs and applause for Toto's contortion work, the novelties presented and the comedy done.

Frank Conroy and George Le Maire are doing "The Sharpshooter" turn which Le Maire did with the late Bert Williams in the Ziegfeld "Follies of 1919." A very pretty little girl whose name we understand is Miss Stewart, assists in the opening, and leaves a desire on the part of the audience to see more of her. That is, in action. "The Sharpshooter" is a very funny skit, and undoubtedly will be better with more work. Yet, it must be said, for laughs, it doesn't quite come up to the "Dentist and Osteopath" affair, which we understand Le Maire intends to do on the same bills with this act, beginning next week.

Florence Walton opened the second half, assisted by Maximilian Dolin, who appeared to good results with two violin solos, Milan Smilen at the piano, and Leon Leitrim as her dancing partner. Miss Walton wears beautiful gowns, and in her dances works gracefully, but why are all these "America Most Popular Ball Room Dancers" billed so heavily that an audience is always disappointed in the actual dance work itself? The Dolly Sisters had the same trouble at the Palace, and Irene Castle also left a lot of disappointed comment. If wardrobe makes "most popular ball room dancers," then the heavy advance billing is O. K. We honestly believe that there are any number of sister acts playing the two spot on the small time who show more dance originality than any of these acts.

Ryan, Weber and Ryan, two girls and a man, opened the show with a dance offering, which started slowly and picked up toward the latter part. "An Artistic Treat," one of the best posing acts in vaudeville, closed the show. G. J. H.

VAUDEVILLE

AMERICAN ROOF

(First Half)

This house held a rather large audience at the Monday night performance and the show ran with plenty of speed.

Xlo Duo, two men, opened the show with some clever xylophone solos. They opened with a double number, after which one of the boys played a solo with four hammers, which was followed by some popular medleys. For a demanded encore they played a popular selection. This is a rattling good act for any bill. They make a neat appearance and play their instruments well.

Bert and Vera Morrissey were on number two. This team was handicapped due to the fact that they had to work without their drop on the roof. The man opens the act with a bit of talk that brings on the woman, and they go into a routine of talk that concerns a bungalow, both of them claiming to have rented the same bungalow for the summer months. After quite some chatter the man goes into a bit of dancing and exits, after which the woman sings a comedy song, which she puts over fairly well. The man comes back and after some more talk they closed with a double song and dance to two bows.

Selbini and Nagle, a man and woman with a good novelty acrobatic offering, were also up against it on the roof due to the size of the stage. The woman opened the act with a number which brought the man on in a cat costume which he wore during the entire offering. He does a lot of good acrobatic work, while the woman rides a bicycle. They did well.

Warren and O'Brien got the audience laughing right off the jump and held them that way until they finished the act. The boys opened with a comedy number that gave way to a comedy dance, which they followed up with a routine of talk that consisted of a lot of hokum that is well put together. These boys also do some clever acrobatic work. To say that they merely stopped the show would be putting it mild, for they "wowed" them, and deserved all they got, for they know how to sell their stuff.

"Stepping Around" is a song and dance offering that is composed of four men and a woman. The boys open the act with a number, which is followed by a medley of musical comedy numbers by the woman. The boys come back and go into a soft shoe dance, after which two of the boys put over an eccentric soft shoe dance in good style. A character number by the woman brings the four boys on for some more dancing with each of the boys doing some single dancing. The act is a good flash for the pop houses and did nicely here.

Thornton Sisters, two girls and a piano, opened after intermission. They started off with two popular numbers delivered in harmony, after which one of them goes to the piano while the other solos a number. After another harmony number they sang and played ukeleles. The girls have pleasing voices and went over for several bows.

Billy Miller and Company presented a comedy sketch that has plenty of good laughs in it. Miller is assisted by a woman and a man in the act. Although some of the talk used in the act is a bit aged, it is well placed and registered. Each member of the act handles the part assigned well and at the conclusion of the offering they were awarded several curtains. The act can please on any of the pop bills.

Raynor and Merritt, two men, held down the next to closing spot with a comedy crossfire talking act which has plenty of burlesque bits in it. Raynor handles the comedy well, but Merritt seemed lax in his work. If he were a little more aggressive it would help the act.

Joho Japs, two women and a man, closed the show with a bicycle and magic offering that pleased.

S. H. M.

81st STREET

The Tuscano Brothers, two young men who have a manner of throwing Roman axes with exceedingly sharp blades at each other, so as to attract the attention and interest of the audience, opened the show. Their exhibition, calling for skill and nerve to a large degree, had the desired effect of thrilling the audience to the utmost. They worked hard, and did not seem to mind how the axes flew—they just caught them anyway. They open the act with some novelty juggling that got over nicely. The finish proved to be sensational beyond the usual. They went away with a big ovation to their credit, and rightly deserved, too, for they earned it.

Margel Gluck, billed as the "Distinguished Violinist," is all of that, but the thing that she is not, is a judge of vaudeville. She plays very well, has wonderful technique and tone, but her selection of numbers was not entirely appropriate, for they were all classical and lengthy, and seemed to bore a part of the audience. The music lovers present accorded her an ovation upon her entrance, and listened raptly to her playing, but she would have done better had she added a popular number or two, or at least some that were a trifle less musically, and more swiny, for the audiences like them. Nevertheless, Miss Gluck is an artist of much merit and her performance won its deserved respect and appreciation.

Green and Parkey, who filled the third position, offering a comedy skit of a light vein, got many laughs, but not as many as they should have had. Whether it was that their material was beyond the comprehension of the audience, or because they didn't start off right, or what, is hard to tell, but it seemed the audience realized that their material was good, but was too lazy, or disinclined to laugh. However, they soon got them going along nicely, and when the end came, it came all too soon. Their act, called "Just the Two of Us," is a delightful little oddity.

Miller and Linn substituted for Wells Virginia and West, who were billed fourth. Miller and Linn, a new combination, proved their title to the position they held and the honors accorded them by their work, and the appreciation of the audience was sincere. The two make a charming couple, and work exceedingly well together, despite their newness. Miller, a singing juvenile, who shakes a mean foot, and Miss Linn, a dancer of skill and variety, have the "Charity Bazaar" act formerly Lockett and Linn, but with due credit to Lou Lockett for his clever foot work, Miller far outshines him in the act. They stopped the show.

Duffy and Sweeney, in their famous hokum comedy act, were a riot pure and simple. These two boys have a lot of sure-fire gags and bits of business that earned laughs a-plenty, and they didn't have enough to give the audience, which kept continuously crying for more. They just got them laughing and left them that way. The reunion of the team seems to have brought with it better material and better work on the part of the boys.

The Great Blackstone, headlining, closed the show with an exhibition of magic and illusions. It must be said that Blackstone is in a class by himself. He is a very clever performer, and his method of working is smooth and surefire. He got the audience personally interested in everything he did, and made them like it. His work is fast and clean cut, and his illusions are performed with lightning-like rapidity and effect.

S. A. K.

HYDE DOING CONCERT WORK

Alexander Hyde, who has been playing the dance sessions at the Shelbourne Hotel since July 10th, has scored so heavily that he has now been engaged to play for the concert sessions at that hotel. His violin solos are being featured.

FIFTH AVENUE

(First Half)

Downey and Claridge, a man and woman, opened the show. The woman opened the act with a number after which she removed a large hoopskirt and did a second number in a short dress. The large hoop skirt, which is on wire, was taken to the flys and the man is discovered in a tramp make-up seated in the centre of the stage. The woman goes through a routine of bicycle riding, and the man does some pantomime comedy and then rides a wheel.

Mattylee Lippard and Company is a young lady assisted by a male pianist. The latter opens the act with a special number at the piano, which brings the woman on for a popular ballad of the Southern type. Following this she sings a popular "blues" number, and then changes her costume and comes back in a Chinese costume for a Chinese number, during the chorus of which the pianist harmonizes with her. A pop ballad by the woman came next followed by a popular number sung by the pianist, with the woman coming back with a saxophone for a piano and sax medley duet. The act scored.

"Thank You Doctor," is a comedy dramatic sketch composed of three men and two women. The scene is laid in the office of a brain specialist. One of the women plays the character of a nurse, while the other plays a crook. One of the men plays a detective, one a jeweler's clerk and the other the doctor. Each member of the cast plays the part assigned in a creditable manner.

Williams and Taylor, two colored boys, in "one," opened with a double tap dance, and then went to a bit of talk that gave way to a comedy number and eccentric dance by one of the boys. This was followed by a single dance by each of the boys and they closed with a bit of double stepping. Both are exceptionally good dancers and they worked hard to send the act over. Their cueing of the orchestra and stage hands from the stage did not help the act any, and they got away to three bows.

Semon-Conrad and Company, is none other than Primrose Semon, formerly of burlesque, and Arthur Conrad. They opened in a special setting in "two" showing the stage entrance of the Palace Theatre with Miss Semon and Conrad doing a bit of dialogue, Conrad playing a taxi driver. There is a scrim cut-out through which one sees the dressing room and Miss Semon makes her change of wardrobe in view of the audience, assisted by a maid, and then goes to a drop in "one" for a number. Going back to "two" she changes for the street and does a short bit of dialogue and a song and dance with Conrad for a finish. The talk used in the act is weak and did not go over at the Monday matinee. Two bows let them away.

Beth Beri and Company had no trouble in registering a solid success. Miss Beri is just overflowing with personality and she is an accomplished dancer and pianist. She is assisted by two young men. One of the boys plays the piano well and has a good tenor voice, which he showed to advantage in delivering a ballad. The other chap is a clever dancer. Miss Beri did several dances with the boys but her Oriental dance stood out prominently.

Jean Granese assisted by "Brother Charlie," received a reception when she made her entrance. The act did justice to the next to closing spot, by stopping the show for several minutes. When the piano had been removed from the stage, Charlie was forced to sing another encore.

Gordon and Germaine, two men, closed the show. They opened in "one" with a number and some talk and then went to full stage for some acrobatics on a trampoline.

S. H. M.

MAJESTIC

(Chicago)

Patrons of the Majestic Monday afternoon evidently felt the extreme heat of one of the warmest days this summer. Despite a hot afternoon there was a good house.

Novelty Clinton in extraordinary jumping could not make the audience forget the heat.

W. Dornfield with his magic did not go so well. He talks a great deal and does little.

Monsieur Adolphus, with the assistance of Grace Eastman and Anna Velde, offered some very pleasant entertainment in dances, while Eunice Prosser played several violin selections. The act is dressed prettily and they do several solo dances well, but it has a weak finish.

Claudia Coleman is back again with her amusing take-offs of feminine types.

Robert Emmet Keane and Claire Whitney, the screen star, got many laughs out of their skit on the gossipy sex. In this instance it was not the woman but the man, and it is the way Keane puts it over that lifts it a little above the ordinary. Otherwise it has nothing much to recommend it.

Lloyd and Goode, in blackface, followed, but the patrons seemed too warm to take much interest in what they did. However, they came to life when Karyl Norman made his appearance. This is the third consecutive week he has played this theatre. Norman's first two numbers were not up to his usual standard; however, he had others that satisfied his followers. "Nobody Lied," which Norman has used every week, is his outstanding song hit. He exhibited more new costume creations that were a treat for the feminine sex. Karyl Norman, who has reached the top, has come to stay.

Robert Emmet Keane made his second appearance as a single in stories and, considering his late appearance, did very well.

Richard Havemann's Animals of the Forest and Desert closed, holding the audience in well.

R. E. R.

'CUNNINGHAM IS BACK

CHICAGO, Aug. 12.—Will Cunningham, of the Associated Booking Office, is back at his desk after a three weeks' vacation at his Summer home at Baldwin, Mich. He will book the Palace Theatre, Detroit, again this coming season, which will be the tenth that he has booked the house. The Palace had a musical comedy stock for a Summer engagement, but will reopen with vaudeville Labor Day. It will play eight acts. Mr. Cunningham will also book the Washington at Bay City, Mich., which opens August 31. This will be the second season that he has booked that house. The Washington will play five acts of vaudeville and pictures.

MATHEWS FORMS OWN CO.

CHICAGO, Aug. 15.—J. C. Mathews, well-known booking manager, of this city, for the past five years with Marcus Loew and Jones, Linick & Schaefer, has organized his own firm, to be known as the International Fraternal Amusement Corporation, with offices in the Garrick Theatre Building. The concern will be incorporated for \$50,000. The International Fraternal Amusement Corporation will book all indoor events for shrines and clubs. The firm will also furnish acts for theatres. J. C. Mathews will be president of the organization.

WYNNE OPENS AT ILLINOIS

A. L. Erlanger has completed arrangements whereby Ed Wynne, in "The Perfect Fool," will open its Chicago engagement at the Illinois Theatre on August 27.

VAUDEVILLE

JEFFERSON

(Last Half)

With one exception, all of the acts were a series of singles and doubles, until the show took on the aspect of a cabaret performance. Downey and Claridge opened, the man doing the regulation tramp stuff, some comedy at first, such as picking up what appeared to be a dime, and later some tricks with the bicycle. The girl assisted with a song and dance done on roller skates, etc., helping her partner to get a fair hand.

Wyeth and Wynn, boy and girl, did a singing specialty, and toward the close of their act with the aid of a harmonica and guitar, all but stopped the show, the man playing both at once. The girl is unusually cute, and has a good voice, but rather faulty diction. However, she does much to put the act across with her different bits, which go over well.

Two talented girls who sing and harmonize in excellent style, play the piano, violin and banjo, are Lewis and Henderson, who have pleasing personalities and give a good variety performance. One of the girls has a great whistle, and sells it nicely. Both work like old timers. Some things that should be out of the act are the old style costumes worn by the girls, the pink color and lace of the gowns are not the kind that look well on juvenile types; the flesh colored hose and black socks certainly look out of date.

A blackface skit that gathered many laughs was King and Irwin, one being a lawyer at his office, while the other was a colored gentleman seeking a divorce. Later the latter appeared as the wife, also seeking a divorce, and his makeup as a woman and funny laughs was always good for a laugh. The "lawyer" has an excellent tenor voice, and sung a ballad while his partner was making a change.

The fifth act in succession to sing suffered, of course, on account of that fact, especially so when the act was just a singing offering. Jessie Reed seemed to have something else on her mind when she came on, besides the act, and succeeded after awhile in getting some of her songs over. She has a fair voice, but gave a listless performance, and did not take a bow, although she might have, as the orchestra started the cue for her next number, which she did not sing.

The Great Blackstone and numerous assistants gave a fast series of illusions, feats of magic and slight of hand performances and some spiritual stuff for good measure. Blackstone knows his business and sells his stuff in good style. Some of his stuff, like all similar offerings, is good and some not so good.

The next to closing spot brought a nut of unusual fleshy proportions, Neil McKinley, who clown about and got some laughs. This developed, however, into a song plugging affair, with the aid of a singer in an upper box.

Maggie Clifton and Company closed the show in an acrobatic and hand balancing act, the woman being understander. For an act wherein the usual workers' positions are reversed, this is exceptionally good. They put it across in an entertaining manner, the woman being graceful in her movements, and took a few jazzy steps now and then while doing her stuff. M. H. S.

COLISEUM

(Last Half)

It's difficult for a reviewer to come to this house at a night show and then leave and "pan" an act in writing the review. One thing is certain, it is a rare occasion when it can truthfully be said that an act flopped at this theatre at night. For without a doubt, the most wonderful, appreciative and sympathetic gathering to be found will always be found here in the evenings. When people come to this house it seems that not one comes to pass time away, but to get their money's worth, with the result that more laughs and applause are given out here in the course of an evening than in the average New York house in a week. The added result is always a great performance on the part of the act.

The Great Maurice started proceedings during the last half. His English received fully as many laughs as Beliefs does in the "Chauve Souris." His card work is really wonderful. He does stunts which rivals Leipzig or any others which have been seen in years. And he is a great showman.

Bernard and Garry stopped the show in the second spot. The boys are likeable, have good voices, and, best of all, have arranged a routine which doesn't let down in speed for a minute. They go right after the audience from the start and keep the pace until the last bit is over.

Pauli and Goss also went over with a bang. The man is handsome, which takes care of the female part of the audience, and the girl, very pretty, which takes in the men. Their act is entertaining throughout, and their ability more than pleasing. They'll make a good standard act for the big time houses.

Rubini and Diane could have remained in view all evening. The audience was in a quandary, for when Rubini played the violin they didn't want the rest of the act to go on, but wanted to hear him play without stopping. Then when Mlle. Diane smiled at them and kidded them a little they wanted to see her adorable self all the time.

The Inne Brothers were a laugh from start to finish. The act is for the most part the same as done before one of the brothers passed away, with the addition of some new and very funny lines and bits, which improve the act.

The Eight Lunatic Chinks, who were white men made up as Orientals, closed the show with a snappy acrobatic act. G. J. H.

HAMILTON

(Last Half)

Business continues to improve at the matinees here. A pleasing feature, undoubtedly to the acts, is the increased patronage in the afternoons on the part of the male sex. Formerly there were an average of from five to ten men in the audience, with the remainder made up entirely of women and children. The managers of other theatres would do well to take a trip to this house, if it is only to get a look at the lobby displays here, and the exceptionally good signs. For art, and from a viewpoint of effectiveness, they are easily in a class with any of the posters to be seen in the lobbies of the Capitol, Rivoli or any other big motion picture house in the city.

The Gray Sisters, whose work resembles the White Kiddies to a large extent, opened the show for the last half of the week. Both are pretty, and do a more than pleasing routine of songs and dances. They use a gold drop in one, with a series of place drops to back up every number offered, making a good flash for the act.

Reed and Selman were seen atop the roof of an apartment house, where they offered an entertaining vehicle of songs and talk. Both are clever, and handle their material well.

A slide announced that Boreo, who was the next act, was formerly Russia's greatest singing comedian, and also appeared before with "Chauve Souris." While most of his material could not be understood because it was offered in different foreign tongues, Boreo went over nicely because of good stage presence on his part, and a series of facial contortions and vocal noises which were laugh provoking in their delivery. The "greatest singing comedian" part is doing it rather strong, as Boreo has by no means an exceptional voice. He did render "Pagliacci" as an impression of the late Caruso, but the number went over because of its dramatic delivery.

Mme. Besson and Company made a slow start with a playlet; but the latter part of the offering picked up speed, and his partner finish sent them over well. Mme. Besson's work is good in the latter part of the act, but is weak at the beginning. This may be due more to the lines than her work. The supporting cast is fair.

Crafts and Haley almost stopped the show. The boys are good looking, neat dressers, and possess plenty of personality. The material is clever.

Rose and Moon, with Jules Buffano at the piano, closed the show with a dance offering. There's nothing flashy about the act, for like their work, it is set in modest colors, which lends a quiet atmosphere to the entire act. They are very good dancers, and were compelled to encores before leaving the stage. They can fit well in any bill. G. J. H.

KEENEY'S

(Last Half)

Pedrick and DeVere in a potpourri of song and dance, opened the show, and had little trouble scoring a hit. They work hard, and do not stall for applause. The greatest fault with the man's work is that in singing a "mammy" song, he overdoes the stressing of the word "mammy." A good, snappy double song and dance finish sent them away big. Several bows were taken, and an encore declined.

Rogers and Coleman are billed as a novelty surprise. They proved to be. One of them is a female impersonator of the Bert Savoy type. He plays a "rough dame" comedienne, and it must be said to his credit he bids fair to follow Bert Savoy. He certainly is an artist in his line. His straight man is excellent, and knows how to deliver a ballad in good style. The "comedienne" got a number of laughs, in fact everything he did was funny. The discovery that it was a man provoked the vociferous applause for about a minute.

The Seven Musical Spillers, a colored aggregation, followed. They offered a musical act that started in sort of slowly, but gradually managed to get warmed up, finishing strong. They had to work like Trojans, however, to win the applause of the audience, but they did. It seems that their personae are nonexistent, and that was what made it hard for them.

"A Fountain Flirtation," formerly the Drew and Wallace act, "At the Fountain," is being done by the male member of the combination, and a new partner. The new partner is a petite little miss, shapely and pretty, with winsome personality, who can dance. She makes a good foil for the man, who works with ease, getting laughs aplenty. They scored a good sized hit, and were forced to take a number of bows.

A tall blond youth, programmed as Delano Dell, but whose name on the announcements was James Kirk, followed. All that the reviewer can say for him is that it is very likely that Jack Donahue never played this house, or his going would have been hard. Kirk, or Dell is doing almost the same monologue that Donahue does, his style of delivery is almost the same, and the dance very similar. The audience liked Dell or Kirk, who would doubtless have gone much better with original material.

The Charles Ahearn troupe in their novel cycle comedy turn closed the bill. As usual, Ahearn has a number of clever automotive creations which he shows to fine laughing results. The fast and well handled comedy which he deals out was sure fire, and brought gales of laughter, sending the act over with a bang. Rodolph Valentino in "Frivolous Wives," was the picture. S. K.

Dave Lewis has been appointed manager of "Reunited" the unit in which Weber & Fields will star over the Shubert Circuit.

REGENT

(Last Half)

The Three Kirkits, two men and a woman opened the show with an exhibition of gymnastic feats that won the hearty, though somewhat meditative appreciation of the audience. They watched with keen interest, and did not seem inclined to show their approbation until the conclusion of the act. The elder of the men is the understander, and the younger the top mounter. Most of the work consists of leaps and midair somersaults to rests on the shoulder. The concluding trick, a double somersault from a leap to a seat in a chair balanced on the elder man's shoulders, sent the act over with a bang.

Norman and Saul, two neat looking chaps, offered a musical act that went over nicely, paving the way for the acts that followed. They play violin and accordion, and their offerings, with the exception of the opening number, "Poet and Peasant," are popular tunes. They added the usual "jazz" twist, and went over with a good sized hit to their credit.

Betty Eldred and Company, the company being her male assistant, offered a novelty imitation act. Most of their imitations are confined to whistling, such as birds, trains, etc. The act is well staged, each number being introduced with a pretty speech. They scored heavily, responding to an encore.

Margie Coate, the syncopated singing comedienne, had things her own way after she got started. Her selection, popular in theme, met with the whole hearted approval of the audience, and she literally stopped the show. Miss Coate, a likeable blond, has a good delivery, and her selection of numbers is very wise as well. She was forced to respond to an encore, which she did gracefully, declining a second one.

Marino and Martin in a "wop" comedy act were a scream. These two have a lot of material, old and new. They have deleted the "one horse town gag." They sell their wares in a convincing manner, and the result was a huge laughing hit. They declined an encore, which was theirs for the asking. As good an Italian comedy turn as there is to be found. Their vocal efforts were approved, too.

Bronson and Edwards filled the difficult closing position nicely. Their hokum magic and acrobatic act proved a big laugh getter here, and they had little trouble scoring. The act, while not entirely original, is nevertheless, funny and sure fire. They earned their share of the afternoon honors.

Lon Chaney in "Flesh and Blood," was the feature picture. S. A. K.

23RD STREET

(Last Half)

Jim Felix opened the show. Felix works in full stage and does a bar act, one bar being high with a trapeze which he uses for a giant swing. Felix does a lot of good work on the bars and also does a bit of comedy talk that goes over well. He works neat and did well opening the show.

Tallman and Kerwin, a man and woman, were number two. The man opened the act with a popular number, which is interrupted by the woman who is attired as a "kid," and they go into a routine of talk, with the woman doing the comedy. A double number gives way to some more talk. A number by the man gives the woman a chance to make a change and come back for a dance. The man whistles while the woman dances. They did well and have a good pop bill offering.

Juggeland, a comedy juggling offering, came next. The act carries a special setting in full stage, and is composed of a man, woman and a boy, the latter coming from the audience. The boy handles the comedy end of the act well. They juggle clubs and hats. The boy does some dancing. This is a good comedy juggling offering that should meet with favor on the three day bills. The trio all work hard to send the act over.

Clinton and Rooney, opened with a double number and dance. Miss Rooney gives an imitation of her brother, Pat Rooney, and does it in good style. The man does a comedy number and does a routine of talk that does not get him much, but Miss Rooney is an artist and is the mainstay of the act. They closed with a double song and dance and stopped the show.

Luckie and Harris held down the next to closing spot in good style, with their comedy singing and talking. Their material is not so good, but they know how to sell it, and did justice to the spot they held.

Ruloff and Elton, man and woman, assisted by a male pianist, closed the show with a dance offering that went over strongly. S. H. M.

SHUBERT VAUDEVILLE IN HARLEM

Shubert Vaudeville will be seen at the Harlem Opera House during the coming season, but the Affiliated Theatres Corporation, which presents the Shubert Vaudeville, cannot get into the house until November. The Keith interests hold a lease on the theatre which does not expire until October 30. At the expiration of the Keith lease, the house will be dark for a week to undergo renovations and the first Shubert show will open at the Harlem on November 7.

STATE

(Last Half)

Earl and Mathews, a man and woman, opened the show with a song and dance offering. They opened with a double number and dance, with the woman in man's attire. A bit of talk used gets them a few snickers. A single number by the man followed by a dance, is well done. The woman comes back in a gown and sings a number while the man does some national dances. They did well in the opening spot.

Flo Ring sang several numbers in good voice. Miss Ring makes her changes in view of the audience. She has a well chosen wardrobe. She is a petite brunette with a pleasing personality and knows how to put her numbers over. She stopped the show for several minutes. A song plunger sang from the upper box for encores. Miss Ring can step out on any bill and register.

"A Modern Cocktail," is a five-piece colored jazz band and a woman vocalist. The woman opens the act with a short prologue in "one," and it then goes to full stage, bringing the jazz band into view. The band plays several selections and the woman sings "blues" numbers. The drummer and pianist stand out in the band, but the remaining three are good musicians. The act is a good flash and scored solidly here.

Whalen and Jans, two boys with a singing, talking and dancing comedy act, came next. They got plenty of laughs and stopped the show. The act will be fully reviewed under New Act.

Libby and Sparrow presented a novelty dance offering entitled "The Dance Track." Both the man and woman are exceptionally clever dancers. The act is neat in appearance, and had no trouble in going over.

McCoy and Walton, a man and woman, held down the next to closing spot with their comedy singing, dancing and talking offering, and stopped the show. This couple have a good routine of material and know how to use it.

Paul Pless Trio, a novelty acrobatic act, closed the show to a good share of applause. S. H. M.

LOEW HOUSES REOPENING

A new policy will be inaugurated at Loew's Orpheum theatre in Boston, when that house reopens for the season on August 28th. The theatre will play six acts and motion pictures for a full week stand. This will be the first house in the East to be operated under a full-week policy on the Loew circuit.

Loew's Miller theatre in Milwaukee will also reopen on August 21st. The house will continue under its regular policy of a full-week stand, playing vaudeville and motion pictures.

Loew's Dayton theatre, contrary to the report that it has been taken off the circuit, will reopen on September 4th, playing vaudeville and pictures for a full-week stand.

DE LYLE ALDA IN VAUDEVILLE

De Lyle Alda will reopen in vaudeville with her former act, "Sadie—One of Those Girls," at the Columbia theatre, Far Rockaway, on Thursday, August 17th. She will be seen at the Palace the following week, beginning August 21st. The same cast, including Donnelly and Tierney, will be in the cast.

Mary Milburn will be seen in De Lyle Alda's role in "Molly Darling," when that show comes to New York.

FIFTH AVE. OPENING SEASON

F. F. Proctor will start the regular season at his Fifth Avenue Theatre the week of August 21st, when the "Fifteenth Regiment Band," formerly known as Jimmy Europe's Band, will head the bill. The following week, Van and Schenck will headline the bill. For the remainder of the season the house will play a star each week.

ROSALIE STEWART RETURNS

Rosalie Stewart returned from Europe this week on the Adriatic. She was scheduled to arrive on Saturday, but was detained by an explosion on the steamer which delayed its arrival in port for several days. Miss Stewart had been touring abroad for several months.

VICTOR HYDE BUYS MINSTRELS

Victor Hyde, the producer, has bought Josie Flynn's Minster's, which has been a standard vaudeville act for many years. Miss Flynn will do a new act with four people, while Hyde will play the "Minstrels" in vaudeville.

VAUDEVILLE

ADAMS & PINKNEY

Theatre—23rd Street.
Style—Comedy Sketch.
Time—Fifteen Minutes.
Setting—Special.

Bob Adams and Florence Pinkney are presenting a comedy sketch entitled "Keeping the Appointment." The playlet is in three scenes, but from the title of the piece one cannot understand what it is all about until the curtain comes down on the last scene.

The opening is a setting showing the interior of a hotel room and Adams is discovered in bed. Several crashes and shots are heard and they arouse him. There is some knocking on the door and a woman's screams are audible. She calls for him to open the door. After a lot of comedy business by Adams he finally opens the door and Miss Pinkney enters and they go into a routine of comedy talk during which she conveys the story that her husband is after her and will kill her, if he catches her. The situation and dialogue used is laughable, although a bit risqué in spots, particularly when Adams is laying in the bed and Miss Pinkney says "Move over." There is a black out and they are next discovered in a scene in "one" before a street drop where some more dialogue takes place, with Adams still in his pajamas and Miss Pinkney in a dressing gown. He gets away from her by going through a door in the drop, and then through a scrim cut-out in the street drop he is discovered in a dentist's chair with the dentist holding his tooth and Miss Pinkney as the nurse, which tells the story of the playlet. In short he has been given gas to remove the tooth and it was a dream.

The lines in the act are clever and they are enacted well, but the title seems to have nothing to do with the story. The entire act is played fast and is a good laughing vehicle, but something should be done at the opening of the offering to let the audience know what it is all about. S. H. M.

KING AND IRWIN

Theatre—Hamilton.
Style—Black-face.
Time—Fourteen Minutes.
Setting—In One Special.

A black-face turn which will go in practically any house. The two men work in front of a special drop which is supposed to be the interior of a lawyer's office. The straight man appears as the lawyer, and the comic is seeking a divorce from his wife. Both do black-face, the comedian using a style of work, especially when he stands, which is very much similar to Frank Conroy.

The comedian appears in the latter part of the act as a "wench," and in keeping with the "plot" of the act, is supposed to be the wife of the man formerly in the office, and is also seeking a divorce. "She" tells the lawyer of how they were married, and the latter discovers that the ceremony was illegal, and that they are not married. Having been told by the "wench" that she has \$5,000, the lawyer proposes.

Perhaps the best part of the act, regardless of the fact that the performers are clever in their handling of the material, and the fact that there are many laughs all the way through, is the voice of the straight man. Vaudeville hasn't heard as good a baritone in years, despite the many concert people now appearing in the two-a-day. This voice has power and, in addition, a quality which makes one want to listen to it again and again. It almost makes one regret that the act isn't an operetta, so the "straight" could sing all the way through. However, he does a solo, an encore, and then at the finish of the act, sings with his partner, who does a dance. G. J. H.

NEW ACTS AND REAPPEARANCES

DORE DAVIDSON

Theatre—Greenpoint.
Style—Sketch.
Time—Eighteen Minutes.
Setting—Full—Special.

The title of this act is "The Condition," and is by Milton Herbert Grop-per. It embodies a good idea, but has been somewhat marred by a too evident exposé of the plot. It could easily be remedied, however. We refer especially to the part where Rosen tries to make Kramer go crooked, and he refuses. Kramer, who has been living with the Rosen family, would certainly not fail to recognize Mrs. Rosen, even if he had never seen her, for her picture would be in evidence in the house. At least, Rose, his sweetheart, would have shown it to him.

The act tells the story of a Jewish boy, who having made his mistakes and atoned for them, goes straight. He wants to marry the daughter of his employer, who in order to test his real character tells him he is bankrupt, and the only chance he has is to steal a formula from a widow. By means of this formula he can make \$100,000. Kramer tries, but cannot go through with it. It then developed that the "widow" was none other than Mrs. Rosen, and of course everything ends happily. Davidson as the head of the fur dyeing firm of Marcus Rosen, is capital. He is just a trifle stage shy, from long association with pictures, but will soon recover his poise. Willis Claire, as the boy, does a good bit of work, and Isabel D'Armond, as Rose, does her little bit well. Josephine Deffry plays Mrs. Rosen, who is only in the picture for a few minutes, well. The act should, with a little work to take off the rough spots, shape up nicely. Lewis and Gordon are the producers of the act. S. A. K.

JEWELL AND RITA

Theatre—City.
Style—Singing and Dancing.
Time—Fourteen Minutes.
Setting—In One.

This combination takes in one half of the former combination of Jewell and Raymond, and half of the act formerly known as Winchell and Greene. Miss Greene being the Rita with Jewell and Rita. Jewel did a "boy" impersonation in the act she formerly did and continues with the same character in this act, while Rita makes a sweet "kiddie" type.

The offering of Jewell and Rita consists of song and dance bits in the first half of the routine, with verses being done as introductions to several dance bits by both. Rita does a solo with "Little Red Schoolhouse," and a dance, and then announces that Jewell is not a "boy" but her "sister," which is the cue for the latter to appear as a girl, in a short blue frock. They close with a popular number and a dance.

The announcement should be eliminated, and instead of Jewell exiting from stage in the boy's clothing, and then reappearing after the "give-away" by Rita, in girl's clothes, should pull off the cap in view of the audience, and add a little element of surprise which would sell the impersonation more effectively, as she does a good one.

As performers, both are more than pleasing in ability. They look attractive, sing nicely and dance well. The dance bits in the opening part of the act are a little too short to bring applause results. With this part strengthened, and the impersonation bit sold better, they can please in the better houses easily. G. J. H.

PLAIN JOHN BROWN

Theatre—58th Street.
Style—Skit.
Time—Seventeen Minutes.
Setting—Full—Special.

The act is set in hanging pieces, representing a conservatory, or retiring room, directly off the ball room of the home of a wealthy man. The act calls for the services of two people, man and woman. The man plays three different roles, one a Frenchman, the other an Englishman, and John Brown, American.

A good idea for a two people skit is used as the theme of the act. Each of the three characters seeks the hand of Alice, daughter of the wealthy American. The first two think that their blue blood and titles, with their family connections should make them desirable matches, and give them access to the family fortune, to rehabilitate their defunct financial positions. Needless to say their suits meet with disapproval. John Brown tells the audience that the trouble with them is that they have been marrying their sisters and daughters to foreigners in order to gain family connections. He upbraids them for this, and tells them to keep the American girls and their money at home. He then proceeds to make whirlwind love to Alice, and has little trouble in getting her to say yes. The act should reach the big time shortly. It needs a little finishing, but after playing a while it will smooth it out. There are a number of hearty laughs in the act, and quite a few clever quips that will bring smiles and giggles. The act was built for laughing purposes, and accomplishes the end it was designed for. The two people playing it do their work very well. The man's impersonation of the two foreign characters was very good. S. A. K.

BERNARD AND EDWARDS

Theatre—58th Street.
Style—Singing.
Time—Ten Minutes.
Setting—One—Plain.

Bernard and Edwards, two men in a singing act, using all popular or semi-classic numbers. The thin lad possesses a voice that might be classed as a male soprano, for he apparently has no lower register. The other is a light baritone. They try to do some talk which means little. Their singing gets them over. They sing rather well together. The great fault with the soprano is that his voice is not clear cut. The notes and sounds can be heard, but they appear to be blurred. He would do well to try for better diction. The act will go very well in this type of house. In its present shape can never make the grade of the better houses. S. A. K.

WEYTH & WYNN

Theatre—23rd Street.
Style—Songs and Music.
Time—Fourteen Minutes.
Setting—In "One."

This is a man and woman, who open with a popular double number, sang in harmony, with their voices blending well together. A single "blues" number by the woman follows, and she puts it over in good style. The man then sings a ballad in good voice, and they follow this up with a double number and dance. Making an exit they come back and the man plays a guitar and harmonica at the same time. He plays some good "blues" on the instruments, while the woman gets laughs with her clowning. A neat act that can make good on two-a-day. S. H. M.

CHARLES DELAND AND CO.

Theatre—City.
Style—Sketch.
Time—Fifteen Minutes.
Setting—Full Stage.

Deland is supported by a company of one, consisting of a girl who could just as easily be billed equally with himself. They offer a comedy vehicle of the regulation small time calibre, using the "mistaken identity" idea for situations. The girl is supposed to be a leading lady of a stock company, who is expecting the arrival of a new leading man, whom she has not seen as yet. The man enters her room thinking to meet a woman who has written him in regard to marriage. He must be married by ten o'clock that evening in order to secure an inheritance of \$100,000. The woman orders him around, and puts him through what is supposed to be a rehearsal, until explanations are made, and they decide to get married immediately.

The act is very similar to one done around New York a few years ago, and more than likely is the same act. The material itself has little possibilities as written, and the two people force the reading of their lines too much, with too many laughs on the part of themselves to get any from an audience. G. J. H.

KLASS AND BRILLIANT

Theatre—City.
Style—Comedy, Instrumental.
Time—Fourteen Minutes.
Setting—In One.

The offering which these two chaps are doing might be compared with the former Bernie and Baker turn, were it not for the fact that the material in this act is not as clever as that which was offered by Ben Bernie and Phil Baker, and then again the personalities of the last two would be a hard thing to equal for any two-man combination. Otherwise, the framing is the same. Instead of the accordion and violin, in this offering, we have the accordion and trombone featured. A violin is used by one, but not played. It serves for one or two laughs. The boy who plays the accordion also plays the piano in accompaniment to an opening comedy number done by both.

These two chaps are clever, and also likeable. The material is fairly good, but they need more of it, and it also can be strengthened in spots. They close by playing numbers requested by the audience, using a Ben Bernie gag here, when the trombonist starts to sing a number and is told to "Play it!" At present, they'll hit the better small time nicely. With better material they'll go in the big time houses. G. J. H.

LEANDER & WHITFIELD

Theatre—State.
Style—Singing and Dancing.
Time—Fifteen Minutes.
Setting—In One.

A boy and girl, both making a nice appearance, who have a routine of songs and eccentric and soft-shoe dances. While they stick to the dancing and singing the act holds up strongly, but when they try to kid through without the aid of the orchestra it slows down noticeably. The act opens with both singing a Dixie song, after which they go into a dance. The girl's voice is good, and she makes a snappy appearance, especially in a short costume that shows off her nether limbs to good advantage. He dances well, a comedy jazz dance being about the best thing in the act. When he comes out with a ukelele and accompanies her while she sings a blues number the act almost stops dead; they should keep right on right through, unless they get some better talk to fill in right there. H. E. S.



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THE FIRST FIGHT ON JAZZ

Music lovers and musicians of the better class, the country over, have for months been criticizing jazz tunes and condemning that particular type of musical composition.

The orchestra leader and musician, however, has had little to say on the subject. They have been content to play what their public wanted and in most cases jazz tunes were what was desired, especially in cafes, restaurants and other places where the lighter form of entertainment was the feature.

Musicians' Local No. 128 of Asheville, N. C., however, is the first organized move against the jazz tunes. In a meeting held last week their members resolved "that orchestra musicians playing any engagement must conduct themselves as if they were on a professional engagement and refrain from making any unnecessary or unusual noises not indicated in the music, or making movements conspicuously noticeable that would tend to detract from the dignity of their profession."

In plain English, the Asheville musicians are through with jazz tunes and jazz movements, which is indeed welcome, for in the opinion of many these have done much to injure the sale of music. A popular tune is played by one of the jazz orchestras. The orchestration for it has been furnished by the publisher at a considerable cost but as rendered by many of the orchestras few that had heard it in the song form or played on the piano would recognize it.

This the music publishers declare is one of the reasons for the big slump in the sales of songs and instrumental numbers. A well written melodious number is so buried under the jazz antics of scores of the orchestras that the audience can scarcely recognize the melody and if a portion of it strays through the maze of jazz stunts and clown antics, it is so far away from the melody written by the composer that in no way will the music lover know what or how to ask for if he desires to purchase a copy of the number in its published form.

The Actors' Drive for the Actors' Fund

The Actors' Fund of America has recently completed the fortieth year of its activities, which since the formation of the organization have been exclusively for the aid of the actor. Commencing in its first year with the distribution of \$14,000, the work of the Fund, has grown enormously until its annual disbursements exceed \$100,000 a year.

During the past forty years the organization has spent in relief work for the actor over \$1,500,000, a really stupendous amount. That money has been raised by means of benefits, fairs, donations and bequests.

When the Fund was first started benefits were held in nearly all of the theatres of New York and Brooklyn, given on the third April, 1882. From those \$17,595 was obtained; general contributions amounted to \$21,740, which totaled to nearly \$40,000, and with this the Fund was started.

Its growth since then has been remarkable, despite the fact that the actor who so greatly benefits from it has neglected the organization and failed to do his part in supporting it. Although there are, according to estimate, over 29,000 actors and actresses in America, there have during the past ten years been less than 2,000 that have each year contributed the \$2 dues to the Fund.

This matter was called to the attention of the readers of the CLIPPER last May when the Fund held its annual meeting. A business man, a reader of the paper, was surprised to learn of the fact, especially so as he was planning to make a contribution to the Fund. He considered it and finally decided that in addition to the contribution, he would with the co-operation of the CLIPPER endeavor to interest actors in the Fund and do all in his power to obtain new members for the organization.

As the result of several meetings a drive in the profession was decided upon and this week it is launched. The actors' dues are but a small item, so small in fact as to be hardly worthy of mention, but with the great numbers of members of the profession in the United States, if but a goodly proportion will join, the Fund will be aided greatly.

In the drive just begun, the contributions of every actor who becomes a member of the Fund will be equalled by a sum now on deposit with the CLIPPER. This amounts to \$5,000 and until that amount is exhausted the actors' contribution to their own fund will be matched.

This is a great opportunity for the actor to increase the Fund as he and he alone is the beneficiary, and the treasury of the Fund must be increased. That was made evident by the reading of the financial report last May which showed that last year there was a deficit amounting to \$13,157. No better evidence than this could be furnished of the necessity for the actor getting out and working.

The actor, no matter in what financial and physical condition at present, never knows when he may need the help of the Fund. He should start at work to increase it at once.

The officers of the Actors' Fund of America are as follows: President, Daniel Frohman; First Vice-President, F. F. Mackay; Second Vice-President, Charles B. Wells; Treasurer, Sam. A. Scribner; Secretary, Walter Vincent.

This drive is for the actor and for the actor alone. The CLIPPER is donating the services of its columns and its staff to make it a success.

Don't forget, this is the ACTORS' DRIVE for the ACTORS' FUND!

JOIN THE ACTORS' FUND Of America

Two dollars a year will make you a member
Fifty Dollars will Make You a LIFE Member

Send this amount and any other sum, which you desire to contribute, along with this coupon and receipt will be duly acknowledged.

The Actors' Fund of America.
Columbia Theatre Bldg.,
New York.

Enclosed find \$.....

My contribution to the \$5,000 Special Fund.

Name

Address

This form is to be used only by those wishing to join the Fund, and by present members who contribute sums in addition to their regular dues. CLIP THE CLIPPER COUPON. Send direct to the Actors' Fund.

August 15, 1922.

Mr. Walter Vaughan, Editor,
NEW YORK CLIPPER,
New York City.

My dear Mr. Vaughan:

I beg to acknowledge the receipt of your letter of August 11, with its kindly offer in behalf of The Actors' Fund.

Your proposition to use your columns to secure annual and life memberships for the Fund, is gratefully accepted.

We understand that a gentleman has given you \$5,000, for the Fund, with the proviso that a similar amount will be subscribed by members of the profession and others, and that the gross be handed to the Actors' Fund.

This, in behalf of the Fund, I accept with many thanks.

Yours very truly,

(Signed) DANIEL FROHMAN,
President.

DOES NOT PREFER ENGLISH GIRLS

NEW YORK, Aug. 6, 1922.

Editor THE NEW YORK CLIPPER.

Dear Sir: In regard to a notice which the CLIPPER printed recently stating that I preferred working with English girls in preference to Americans, I am writing practically the identical speech I made the opening night of "Chuckles," in London. It was as follows:

"I want to thank you most graciously for the way you have received my efforts this evening. In the three years I have been producing in the States, I have never received such co-operation as these little English girls have given me, who only had six days in which to learn the various dances in 'Chuckles.'"

You will notice that I in no way mentioned that I preferred working with English girls. I would appreciate if you would print a denial of the statement I have reference to.

Sincerely,
SEYMOUR FELIX.

MONRO TO REVIVE "FAUST"

A spectacular production of "Faust" in dramatic form for the coming season is one of the things that will be undertaken by Wallace Munro, who is considered unusually well fitted to put on the production by Broadway managers. The production is expected to be the most pretentious since the Henry Irving version was seen, when it was one of the most popular Lyceum Theatre successes in Europe and America.

The version to be utilized by Munro will be a composite one from the adaptations of W. G. Wills, Stephen Phillips, Bayle Bernard and Dion Boucicault, thus hoping to present a more concise version than has ever been given upon the English speaking stage. The newest thing in lighting effects will be utilized in visualizing the theme.

John E. Keller will play the part of "Mephisto," Nellie McHenry the "Dame Martha," and the rest of the company is expected to be equally prominent.

DILLINGHAM LIKES "STARS"

The following letter was addressed to his friend Barney Fagan by Charles B. Dillingham, after he had witnessed the performance given by the "Stars of Yesterday":

August 8, 1922.

Mr. Barney Fagan,
220 West 46th St.,
New York.

Dear Mr. Fagan:

I want to express to you, and wish you to pass it along to your colleagues, my appreciation of their excellent and memory-stirring performance. The smart appearance of the act was worthy of the high talents displayed in it and everybody concerned is worthy of congratulation.

With best wishes to you, I am,
Yours sincerely,
(Signed) C. B. Dillingham.

LONDON

PARIS

FOREIGN NEWS

SYDNEY

MELBOURNE

LONDON'S SHOW SEASON STARTS
WITH MANY GOOD PLAYS

Long Slump in Theatrical Business Seems to Be Over—Old Shows Drawing Better Than at Any Time Previous, While New Productions Are Drawing Big Audiences

LONDON, Eng., Aug. 12.—The new theatrical season which this year, like its American cousin, got under way rather early, has proven so far prosperous and bids fair to prove successful, provided that labor troubles, which at present seem liable to result in a strike, are amicably settled. A number of new ventures are getting under way, while several early productions have made good.

Among those that have made good on the pre-season openings are "Chuckles of 1922," an American burlesque which would still be running, but owing to contracts in America held by members of the company must close tonight. "Old Bill M. P.," a continuation of the famous "Old Bill" series, following "The Better Ole," has made a hit and is proving one of the best laughing comedies in London. A company of native Indian players have been holding forth at the Little and Aldwych Theatres, where they have been presenting a series of native plays and spectacles. Sybil Thorn-dyke started her season early and presented two new plays, "Rounding the Triangle" and "Jane Clegg," the latter a revival of the role she created in 1913. "The Way of the Eagle," a dramatization of a popular novel, is attracting large audiences. "Listening In," a new novelty musical revue which opened two weeks ago, has been doing good business and bids fair to stay all season. "Quarantine" is another of the early productions to make a successful bid for summer favor. "Decameron Nights," "If Four Walls Told," "The Green Cord,"

"Loyalties," were all early productions that have managed to outlive the Summer heat and are still making money. Among the shows that have lived through the Summer season, but were not early Summer productions are "Pot Luck," "The Beggars' Opera," "The Man in Dress Clothes," "Belinda," "The Dover Road," "Round in Fifty," "The Second Mrs. Tanqueray," "A to Z," "Lass O' Laughter," "The Bat," "Shall We Join the Ladies?" a curtain raiser for "Loyalties"; "Tons of Money," "Sally," and "Dear Brutus."

A number of new plays are scheduled for early production in London, and will swell the total of plays that will be striving for London money. Among the newly planned productions are the following: "The Dippers," with Cyril Maude; "If Winter Comes," "Husbands Are a Problem," "Secrets," "The Broken Wing," an American play; "The Return," "Zozo," "The Teazer," "Drifting," "The Things That Count," three American plays, a new farce by Lord Dunsany, as yet unnamed, and a number of American successes are scheduled for London production.

There will be a number of touring companies leaving for the provinces as soon as matters between the Touring Managers and the Actors' Association are cleared up. Between fifty and a hundred companies playing successful London productions on the road are now in rehearsals and are waiting the settlement of the contract issue between the two associations to take the road.

PICCADILLY BEING CHANGED

LONDON, Eng., Aug. 13.—Visitors to London who have been wont to spend a good bit of their time taking in the sights of London's theatrical district and the famous Piccadilly Circus will hereafter have to be content with looking at the rest of London, for Piccadilly Circus is to become a square, regular and sedate. The shops adjoining the Criterion and other theatres have been torn down and the streets are being laid out in a square.

MELBOURNE SEASON IS GOOD

MELBOURNE, Aus., Aug. 12.—The two outstanding hits of the local theatrical season are "A Night Out," and "Spangles" a revue in which Ada Reeves appears. The revue opened at the Palace Theatre, formerly a cheap melodrama house, and it was thought it would not go over. However, the show has been playing for seventeen weeks to capacity business. "The First Year," which had solid runs in both New York and London proved a miserable failure, and after three weeks was removed.

"JUDAS ISCARIOT" FOR LONDON

LONDON, Eng., Aug. 12.—A new play with scriptural significance is due here shortly, in "Judas Iscariot," a new Bible drama by Temple Thurston, the playwright whose only other production ever performed is "The Wandering Jew." No definite production date or star has been set as yet.

OSCAR ASCHE IN AUSTRALIA

LONDON, Eng., Aug. 12.—Oscar Asche is on his way to Australia, where he is under contract to Sir George Tallis, under whose management he will produce a repertoire of plays including "Chu Chin Chow," "Cairo," "Taming of the Shrew," "Midsummer Night's Dream," and "Othello."

AM. ACT A HIT IN AUSTRALIA

MELBOURNE, Aus., Aug. 12.—"The Two Rascals," an American act, which was imported here from England where they have been appearing created such a favorable impression upon their appearance here that they were held over for six weeks at the Tivoli, and eight weeks in Sydney. Efforts were made to keep them in this country for further periods, but English contracts made this impossible. Wilkie Bard, Ella Shields and Talbot O'Farrell, along with George Carney and Wee Georgie Wood have also been creating favorable impression in variety here.

"QUEEN'S MINISTER" BANNED

LONDON, Eng., Aug. 12.—The production by Anthony L. Ellis of a new historical play called "The Queen's Minister," written by Miss F. Smith Dampier, and dealing with the life of Lord Melbourne and Queen Victoria, has been banned by the Lord Chamberlain, on the grounds that it violates the licensing laws by showing the life of a monarch after the time of Charles II. Efforts are being made to allow the play's production.

TO REVIVE "REVOLT"

LONDON, Eng., Aug. 13.—Sybil Thorn-dyke and Lewis Casson plan to produce during the coming season a revival of "Revolt," a drama by George Calderon produced about ten years ago when it created a sensation because of its socialistic tendencies. Both Miss Thorn-dyke and Casson appeared in the original production and they will appear in the revival.

MALVINA ON KEITH TIME

LONDON, Eng., Aug. 12.—Malvina, a young lady violinist, who has been creating quite a favorable impression hereabouts, sails shortly for the United States, where she is to appear on the Keith Circuit.

"SALLY" TILL CHRISTMAS

LONDON, Eng., Aug. 12.—Grossmith and Malone will continue the run of "Sally" at the Winter Garden until Christmas, when a new play by George Grossmith and P. G. Wodehouse, with music by Jerome Kern, the American composer. The tentative title of the new piece is "The Cabaret Girl." Leslie Hanson, Grossmith, and Dorothy Dickson are to have the principal roles.

PRAISES AMERICAN VAUDEVILLE

LONDON, Eng., Aug. 5.—The officers of the V. A. F. are in receipt of a letter from Arthur Astill, who is playing in the United States in which he has words of high praise to speak for the American vaudeville artist, theatre and managers. He also comments favorably upon American methods of presenting bills, and suggests that London managers follow suit.

OWEN NARES TURNS PRODUCER

LONDON, Eng., Aug. 12.—Owen Nares, who appeared in the cast of "Quarantine," has been replaced by A. E. Matthews in his role. Nares left the show in order to enter the production field with Bertie Meyers. He will produce and appear in a dramatization of "If Winter Comes," by A. S. M. Hutchinson. Frank Curzon is also interested in the venture.

\$15 A WEEK FOR ACTORS

LONDON, Aug. 4.—The unusually hot summer weather is working havoc with the local theatres. Six playhouses closed down recently, throwing many actors out of work. Many actors who ordinarily earn fairly high salaries on the stage are seeking engagements in the cinema studios, where they are glad to get as little as \$15 a week.

"OLD VIC," GETS MONEY

LONDON, Eng., Aug. 12.—The Shakespeare Memorial Theatre Executive Committee has awarded the "Old Vic," home of Shakespearean drama in London \$5,000 a year for three years. Members of the Memorial Theatre committee have been placed on the executive committee of the theatre.

"SUEZ" COMING SOON

LONDON, Eng., Aug. 12.—The production of W. Somerset Maugham's new drama "East of Suez" is to take place during this month at His Majesty's Theatre. Basil Dean is to stage the piece, which will have incidental music by Eugene Goossens.

GRAVES GETS "VIRGIN QUEEN"

LONDON, Eng., Aug. 12.—George Graves has acquired the rights to the Elizabethan musical fantasy, "The Virgin Queen," by J. Hastings Turner, Lauri Wylie, R. P. Weston and Bert Lee, and is now touring the piece. Graves plays the leading male role in the piece.

HICKS WRITES A BOOK

LONDON, Eng., Aug. 12.—Seymour Hicks has written a book entitled "Open Sesame," in which he outlines a plan of behavior for the younger generation. The book, written in its entirety by Hicks is entitled "Open Sesame."

HARRY PILCER TO PRODUCE

PARIS, France, Aug. 12.—Harry Pilcer, the American dancer who came to this country some years ago with Gaby Deslys, and who has since made his home here, plans to produce a new revue at Marseilles Exhibition shortly.

"MERRY WIDOW" FAREWELL TOUR

LONDON, Eng., Aug. 12.—J. A. E. Malone is sending out this season a company of "The Merry Widow," which will play the final tour of the piece, which Malone has been touring since 1907.

LAUDER REBUKES GIRL

LONDON, July 22.—There was an unprecedented sensation at the Pavilion Theatre, in Piccadilly-circus, when Sir Harry Lauder publicly rebuked a girl, sitting in a box, who interrupted him, the *Daily Express* says.

The famous comedian was singing his first song, and interspersing the verses with his inimitable "patter," when the girl, one of a party of six persons occupying a box to the right of the stage, audibly repeated many of his words, to the annoyance of both the performer and the audience.

Sir Harry put up with the girl's astonishing behavior for a time, but, as she continued to interrupt, his forbearance at last gave way, and he came to a stop. He paused for a moment, while the whole audience became hushed, and then, looking at the girl in the box, he said, so that every one could hear:

"Lady, I think you have been drinking more than water, and more shame to the man that let you have it."

The audience was astounded by the incident, and the girl in the box gave no more trouble. A couple of commissionaires entered the box and stood at the back of it for some time. There were no further interruptions.

"CHUCKLES" CLOSES

LONDON, Eng., Aug. 12.—"Chuckles of 1922" closes its run tonight after a very successful stay here. Clark and McCullough, stars of the piece, were unable to continue their engagement further, as they have contracts calling for their appearance shortly in New York. Jack Edwards left the cast last week and is now back in New York. Clark and McCullough said aboard the *Maurelania* on the 26th.

NEW OPERETTA IN PARIS

PARIS, France, Aug. 12.—"La Belle Polonaise" is the title of a new operetta appearing at the LaCigale. The piece, which is an adaptation of a German operetta, "Das Polische Mädchen," was first produced here some years ago as "Maraiges Polanaise," but has since been revised and rewritten. It has caught the popular fancy, and been showing to good business since its opening.

ALLEN BROOKS PRODUCING

LONDON, Eng., Aug. 12.—On August 15th, at the Duke of York's Theatre, there will be presented a new American comedy drama entitled "The Broken Wing," produced here by Allen Brooks, and presented by Gus and J. Gordon Bostock, in conjunction with George Choos. Paul Dickey and Charles W. Goddard wrote the play which had a long run in New York.

"VOODOO" AN ENGLISH HIT

LONDON, Eng., Aug. 12.—Mrs. Patrick Campbell's production of "Voodoo," a play dealing with the religious rites of the Negro in Africa, which met with dismal failure in America, has been acclaimed everywhere here as a huge success. The play written by Mary Hoyt Wyborg, a New York society woman was presented there as "a society experiment."

REVUE FOR THE EMPIRE

LONDON, Eng., Aug. 12.—The Empire Theatre will reopen early in September with a new revue produced by Edward Laurillard entitled tentatively "The Smith Family." It is by Clifford Gray, Stanley Logan, and Phillip Page, with music by Nat. D. Ayer and Robert Nelson. Connie Ediss and Harry Tate will be featured.

NEW MYSTERY PLAY FOR LONDON

LONDON, Eng., Aug. 12.—Following the successful production here of "The Bat," Grossmith and Malone have acquired the English rights to "The Cat and the Canary," another American mystery play by John Willard. The play will be given a London premiere without provincial bookings.

ABOUT YOU! AND YOU!! AND YOU!!!

Harry Short has been added to the cast of "Molly Darling."

Miss Maude Odell arrived on the Cedric from England Sunday.

John Whitehead is to manage the Empress, Chicago, next season.

Jules Jordan sailed from London for America today (Wednesday).

Marge Gill is breaking in a new vaudeville act over the Gus Sun time.

Helen Marrs is to rejoin the cast of "The Bird of Paradise" this year.

The Nagfays will open for a tour of the Orpheum Circuit on August 21.

Maker and Redford will open a tour of the Interstate time on October 8.

Rose and Arthur Boylan have been engaged to appear in "The Blue Kitten."

Pearl Donnelly arrived from England Sunday on the White Star liner Cedric.

Weyth & Wynn are playing the Proctor houses in and around New York.

Whalen & McShane are playing the Fox Circuit and meeting with success.

The Bernard Sisters are playing the independent houses around New York.

Armand Kaliz has returned to the cast of "Spice" at the Winter Garden.

Larry Comer opened in a new act at the Hennepin, Minneapolis on August 14.

Provol, with "The Golden Bird" has again been booked over the Pantages circuit.

Al Spink will do the publicity work for the Chicago "Cat & Canary" Company.

Helen Vincent opens with a new single at Proctor's Fifth Avenue this week.

Cleo Lewis has been booked for the Red Lantern, Baltimore, through Harry Walker.

Charles Irwin with Kitty Henry will be seen in a new act next season written by Irwin.

Peggy Hart has been engaged by Harry Walker for the Century Roof, Baltimore.

Frank Rinks, electrician of the J. L. Hetch shows, was killed in a fight in Dixon, Ill.

Clara "Cuddles" Fahrer, has been engaged by Jean Bedini for his new show "Chuckles."

Swartz and Clifford opened on a tour of the Orpheum Circuit last week at Minneapolis.

Earl Dean, of Simpson and Dean is spending his vacation at Ocean Grove, New Jersey.

Woodward and Morrissey were booked by Harry Walker for the Century Roof in Baltimore.

Charles Sasse is in New York selecting talent for the Santos and Artigas Circus tour of Cuba.

Jane Cowl, who has been abroad for several weeks returned this week on the Baltic.

James Thoms, manager of Keeney's Brooklyn theatre, returned from a vacation this week.

Dave Roth has been routed over the Orpheum time and opened on August 6, in Minneapolis.

Edna and Grace Dreon are doing a new act which was written for them by Blanche Merrill.

Leon Rudd is recovering from an operation he recently underwent for blood poisoning.

Rita Gould is this week headlining the vaudeville bill at B. F. Keith's 105th St. Theatre, Cleveland.

Sally Cohen, of the New York Pantages office, left on a vacation of two weeks on Saturday.

George Sofransky will manage the unit that Lew Fields will present over the Shubert Circuit.

Esther Howard, has been engaged as leading lady for the Julian Eltinge play "The Elusive Lady."

David Burns has been engaged through Frank Martin to play the role of Larrie in "Irene."

Ted McLean and Hal Davis have a new vaudeville act in which Carletta Southern is featured.

Jack Elliott has been appointed manager of the Masonic, Cincinnati, a Shubert vaudeville house.

Paul X. Francis and Eddie White have combined in a new act in which they will open shortly.

Kitty Doner, who has been abroad for the past two months, returned on the *Mauretania* on Saturday.

Larry Harkins opens on the Pantages Circuit at Minneapolis on August 13th, booked by Tom Kennedy.

Ray Dooley has signed with Charles Dillingham for a part in the new musical comedy "Bunch and Judy."

Frank Monroe, of "Thank-u," was married to Ruth Stretton, a Chicago business woman, last week.

Irving Caesar is writing the lyrics for the Fourth Annual production of the "Greenwich Village Follies."

Madame Contrelly left the cast of "Abie's Irish Rose" this week in order to take a much needed rest.

Harry Santley the Chicago agent has been removed to a local hospital suffering with stomach trouble.

Mr. and Mrs. Jack Barton, of the "Stolen Sweets" company, are summering at Lake Hopatcong, N. J.

Stark Paterson has been engaged as juvenile with the Masters and Kraft revue, through Harry Walker.

Billy Swede Hall has just opened in Minneapolis on the Pantages time which he will tour the coming season.

James Hagan is rehearsing a new vaudeville act written for him by Jack Barnes of Hamilton and Barnes.

Dan Casler and the Beasley Twins will open for a tour of the Pantages Circuit in Minneapolis on September 27.

Daisy Markham the English Manageress has arrived in New York from London. She may produce here.

D. D. H. is doing a new act entitled "Plain John Brown." He will play the Palace the first week in September.

Gertrude Parish, last season with the Marcus show returned to New York last week from a trip to the coast.

Billy Newkirk, the vaudeville actor, has purchased an interest in a millinery shop at 55 West Forty-sixth street.

Ede May left New York last week for Chicago where she will open on August 21, with "For Goodness Sake."

The Fairbanks Twins, Madeline and Marion, have just returned from a summer vacation spent touring in Europe.

Lawrence Langer, director of the Theatre Guild, arrived on the *Kroonland*, Sunday, after five months' abroad.

Billy Sharp's "Twentieth Century Review," will be on the bill at the Palace Theatre, the week of August 28.

Elizabeth Brice closed her season at the Palace Theatre last week and is vacationing in upper New York State.

Billie Wells and Harry Bratton, have joined the cast of "The New Doctor" in vaudeville, playing the Keith houses.

Joseph Rawley, who last year played the Doctor in the Eastern company of "The Bat," has been reengaged for the role.

Billy Beard has abandoned the idea of organizing a minstrel troupe for the coming season and will stay in vaudeville.

Johnny Wiesser and Cora Resser are preparing a new act for next season which will be known as "African Chop Suey."

Walter Morrison, Eleanor Harte and Harry Coleman have been placed with the "Mary" company by Chamberlain Brown.

Billie Shaw, her dancing partner, Lester Ling, and Dolly Austin have been booked by Lillian Bradely for Reisenwebers.

Ed. Gardner's "Echoes of Broadway" opened a three weeks' engagement at the Rialto at Sioux City, Iowa beginning Aug. 13.

Jane Victory has been engaged through Frank Martin of the Morosco office for the ingenue role in "Up in the Clouds."

Charles and Ruby Gribben have just closed with George Choos' "Two Little Pals" and are preparing for a production next season.

Jack Kane, who was to have gone with "Tangerine" on the road, is now playing the role of the juvenile in the New York production.

Jos. Pettingill and his wife were visited by the stork on July 22nd and presented with a daughter. Joe manages Gus Hill shows.

Harvey and Dale, with Sister Lizzie The Harmony Hound, are spending their vacation at Wyoming Ranch, at Hamilton, New York.

Briggs French, who staged the Baltimore Fashion Show recently, is rehearsing the "Hello Miss Radio," the Eddie Dowling Shubert Unit.

Julian Eltinge who was operated on in Buffalo for appendicitis, is rapidly recovering and will begin rehearsals for his new play next week.

Mabel Taliaferro, who was playing the Loew Circuit this season will be seen in a new act next season. Abe I. Feinberg is booking the act.

Ernest Ball and George McFarland, both well known in the musical world, have formed a new vaudeville act and this week are at the Palace.

Theodore Roberts is to play a season of vaudeville and will be seen on the Orpheum Circuit opening in San Francisco the week of September 3.

Chief Caupolican, last season with the Metropolitan Opera Company, is now in vaudeville and this week is headlining the bill at B. F. Keith's, Boston.

Arthur Alexander & Company have been booked for the New York houses of the Keith Circuit. They showed their new act recently at the Hamilton.

Lionel Atwill, Belasco star who recently was seen in vaudeville is on a trip to the Orient. He will spend several months in Hawaii and China.

Ray and Helen Walzer, who returned last week from a two months' vacation in Ohio, are rehearsing a new act called "Just Kids," written by Bill Calligan.

Mack and Brantley will sail for England in January, having contracted to open there on February 5. They will play the Loew Western time meanwhile.

Tom Patricola and Irene Delroy have split their vaudeville partnership, Miss Delroy to continue in vaudeville with a new act, and Patricola to enter production.

William A. Page has laid claim to having written the "History of the Screen," biography of Samuel Goldwyn, and asks that he be paid \$2,500 for the work.

Gerald McCormack, formerly of the team of McCormack and Loretta, is now appearing with Miss Josephine Purdy and the team is known as McCormack and Josephine.

Mabel Farrar is headlining the vaudeville bill at Keith's 105th St. Cleveland house this week. Miss Farrar was formerly first violinist of the Cleveland Symphony Orchestra.

Bobbie Dare, who closed his new vaudeville act recently, has been engaged for the Greenwich Village Follies, in which he will do a number of dance characterizations.

Anna Propp, one of the smallest soubrettes on the stage, has signed with Barney Gerard for a featured role in his Shubert Unit show in which Jimmy Hussey is to be starred.

Charles Gilpin, who starred in "The Emperor Jones" is arranging for an eight act vaudeville company which will play for two weeks at the Lafayette Theatre commencing August 21.

Langhorne Burton, actor, Lionel S. Mapleson, librarian of the Metropolitan Opera House, and Julius H. Marx, theatrical manager, were among the arrivals on the Cedric, which docked Sunday.

Henry B. Walthall, who recently played four weeks on the Coast, on the Orpheum time, has been routed over the circuit, and will open in San Francisco on October 1st, closing in New Orleans on January 14th.

William Halligan, who last season presented the sketch "High Low Brown" on the Orpheum Circuit will appear at the Maryland, Baltimore, next week with Keith's, Washington, and the Riverside, N. Y. to follow.

Kavanaugh and Everett open on the Inter State time at Dallas, Tex., on August 20, with the Orpheum time to follow. They are appearing in their revue "Danceology" assisted by the Caprice Sisters, Jack Humphrey, pianist, and William Ettlin, dancer are also in the case.

Going Bigger Every Day

SWANEE RIVER MOON

By H. Pitman Clarke

Ballad Singers—Your repertoire is
not complete without it

NOTHING
EVER LIKE IT

Stands alone in its originality

STUMBLING

By "Zez" Confrey

As big a Hit as a song as it is for
Dancing

Pianists—This is "sure fire" for you

Another "WANG WANG BLUES" by the same writers,
HENRY BUSSE, HARRY LANGE and LOU DAVIS.

HOT LIPS

Wonderful Fox Trot rhythm and a great lyric.

A CRYSTAL

Yes—and even

"SORRY I'M

WHY SHOW OVER

By Ned Miller

Call, Write or Write
But get it

"You can't go wrong by"

SAN FRANCISCO
Pantages Theatre Building
BOSTON
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DETROIT
144 West Larned St.
TORONTO
193 Yonge Street
CINCINNATI
111 East Sixth St.

LEO FET

711 Seventh Ave.

RYSONG—
ve better than
MADE YOU CRY"

HOLD I CRY
RY YOU

iller Chester Cohn

r W for this one—
et Quick!

wrong by 'FEIST' song"

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 h, Ave. New York

CHICAGO
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The Biggest Waltz Hit in Years

THREE O'CLOCK IN THE MORNING

An exceptionally fine arrangement for high class singers
 All smart "Dumb" acts will include this in their routine

You hear it from
 Maine to California

GEORGIA

By Howard Johnson and Walter Donaldson

Rag Ballad Singers—
get this one Now

If you were a hit with "Wang Wang Blues," this is made to
 order for you.

HOT LIPS

Get It Now! Put it in your act and see for yourself.

MELODY LANE

MUSIC MEN START ACTIVE FIGHT AGAINST THE "FAKE" PUBLISHER

Committees Appointed to Devise Ways to Put Unprincipled Publishers Who Prey on Amateur Writers Out of Business—First Meeting to Be Held on Wednesday

Music publishers and their various organizations will take another decisive step this week in their "war against fake music publishers," when the special committee selected to finally devise ways and means to put the fakers out of business hold a meeting Wednesday of this week, at Keene's Chop House, when certain plans will be approved and the way paved for their execution.

The committee is an aftermath of the convention held last June by the Music Publishers' Association of the United States. At that time it was set forth that "the object of the legitimate publishers" is to protect their reputations which are injured by the depredations of publishers who prey upon innocent authors who are misled into believing their works have merits." The Music Publishers' Association decided to work through the Better Business Bureau of the Music Industries Chamber of Commerce, of which C. L. Dennis is manager.

Seven representatives of publishers' organizations, as well as publishers, are of the special committee, the personnel being J. M. Priaulx, of C. H. Ditson & Co.; Harold Flammer, of Flammer & Co.; Charles A. Kellar, of Larez & Co.; E. T. Paull, of the firm that bears his name; George Fischer, of J. Fischer & Bro., and president of the Music Publishers' Association of the United States; E. C. Mills, chairman of the Executive Board of the Music Publishers' Protective Association, and C. L. Dennis, manager of the Better Business Bureau of the Music Industries' Chamber of Commerce.

The following methods which were suggested at the convention last June, will either be approved or have further action taken upon them if some has not already been taken:

(1) Report to postoffice authorities specific cases which appear fraudulent, toward

the end of making examples of flagrant offenders.

(2) Warn possible victims through co-operation of music dealers by (a) supplying placards for posting in sheet music departments, and (b) leaflets describing dishonest practices and giving names of legitimate publishers as represented by the Music Publishers' Association. (The above is to be approved at the meeting.)

(3) Encourage and aid campaign of National Vigilance Committee of Associated Advertising Clubs to reduce the list of publications whose advertising columns are open to advertising of the kind in question.

(4) Collect all information available and co-operate with the secretary of the Music Publishers' Association, Mr. E. T. Paull; the Music Publishers' Protective Association, Mr. E. C. Mills; the trade papers and all interested in reducing the evil to a minimum.

The most recent prosecution of a fake publisher by one of the publishers' organizations was that of a Chicago case about three weeks ago, when the offender came to grief through the efforts of E. C. Mills, of the Music Publishers' Protective Association.

Statistics made public by the Music Industries Chamber of Commerce show that there were over 31,000 music title copyrights filed during 1920. Sixteen leading publishers of unquestioned standing, filed only 2,669 copyrights, while sixteen of the so-called "song sharks" filed nearly three times as many, or 7,794. One of the "Musical Moonshiners" alone filed 1,898 titles, an average of six a day, during the year and exceeding the entire output of five leading publishers. A total of 14,000 songs are expected to be copyrighted this year by fakers, which, at an average of \$40, will cost the gullible authors and composers about \$500,000.

GAY "VAMP" SONG PLACED

Byron Gay's first song since he has been a free lance, "Vamp Me," has been placed with Leo Feist, Inc., and scheduled for release in the Fall.

Mr. Gay has been a free lance since June 1, and for two years previous had been under contract with Feist. About every publisher in town of any note had a chance to get the fox-trot novelty, and while they were talking about it Gay played it over at Feist's and it was immediately taken, much to the surprise of the other publishers.

CRIPPS ON VACATION

Billy Cripps, of Jerome H. Remick & Co., left Saturday for a ten-day vacation, which he is spending at the Blooming Grove Hunting and Fishing Club, Glen Eyre, Pa. Mr. Cripps motored to the club.

COBB WRITES "CAMELING"

George L. Cobb, composer of "Russian Rag," "Are You from Dixie?" and other numbers, has recently completed a new desert oddity song in collaboration with De Lancey Cleveland called "Cameling."

WROTE OWN WEDDING TUNES

Dorothy Wilde Moon, composer, was married last week to Dr. Frank E. Adair and at the church service her own compositions were played.

MILLS OPENS DETROIT OFFICE

Jack Mills, Inc., has opened a branch office in Detroit, which is located at No. 223 Adams street, and is in charge of Harold C. Berg. Howard Simon is assisting Mr. Berg in giving all acts and orchestras every possible service.

MORTON DOING A SINGLE

Nat Morton, the black faced comedian billed as the "human clarinet," is doing a single in vaudeville and featuring the songs "Swanee River Moon" and "I Don't Know Why I Should Cry Over You."

ROSS IS BROADCASTING MANAGER

Sam Ross, formerly of the mechanical department of the Broadway Music Corporation, is now manager of the broadcasting station of the American Telephone and Telegraph Company, of 195 Broadway.

MILLS BACK FROM WEST

Jack Mills returned Tuesday from a two week's sales trip to the Middle West. "Kitten on the Keys" led the rest of the catalog in the orders sent in by Mills while on the road.

CON CONRAD IS NOT ILL

Con Conrad is not ill at Saranac Lake, as reported recently, but is in New York and in good health.

\$1,000 PRIZE FOR COMPOSERS

Balaban & Katz, proprietors of a chain of motion picture houses in Chicago and the Middle West, have offered a prize of \$1,000 to the writer of the best symphony composition submitted before January 1, 1923.

The contest is endorsed by all leading musical critics and editors in the city. Few conditions hedge the aspirants. They must be American by birth or naturalization, their compositions may be for either orchestra, symphony, overture, suite, symphonic poem or any other form. It must be capable of being played in twenty minutes or less, and must, of course, be submitted within the appointed time.

Balaban & Katz have promoted the best in musical activities since their entrance into motion picture presentation. The Chicago Theatre Symphony Orchestra, now under the baton of Nathaniel Finston, has become a cause for civic pride. For the past year this body has been devoting special attention to the works of native composers.

Over 300,000 people visit one of the four B. & K. theatres each week. Classical music has always been a feature of the entertainment. The popularity of the house speaks for the appreciation of the crowds for the better music.

"This enormous liking for music is cumulative," said A. J. Balaban while discussing the contest plans; "it grows. America is, by virtue of the size of its picture houses, able to provide music to thousands where Europe reaches scores. Our contest gives new native composers a chance of recognition, an opportunity to put their work before mammoth audiences. We want them to accept the opportunity."

NEW MUSIC CO. STARTS

Milton Ager, Jack Yellen and Ben Bornstein have formed a business partnership and on September 1 will start in the music publishing business under the firm name of Ager, Yellen & Bornstein with offices in the Hilton Building at Broadway and Forty-eighth street.

Ager and Yellen are well known writers who have in the past turned out many successful songs, while Bornstein, who has been connected with the publishing house of Harry Von Tilzer for the past twenty years, is a business man of decided ability in addition to possessing much musical ability.

Mr. Bornstein, has worked up through all departments of a musical publishing house and is familiar with it all. The new firm will commence operations with a catalogue of songs and instrumental compositions.

The new firm will occupy large and well fitted quarters, which are now being fitted up for the opening.

All the members of the new firm are young men, well-liked throughout the music world and a big success for them is being predicted.

NEW WILLIAMS RELEASES

The Clarence Williams Publishing Co. have released several new songs which they are working on and which are being recorded by jazz singers on all mechanicals.

Among the new titles are "New Moon," fox-trot ballad, by Joe Wolff and Clarence Williams; "Taint Nobody's Business," comedy fox-trot, by Porter Granger and Everett Robbins, and "That Dada Strain," by Mamie Medina and Edgar Powell.

"JI JI BOO" IS NOVEL TITLE

Fred Fisher, Inc., has released a new fox-trot novelty entitled "Ji Ji Boo," by Willy White and Joe Meyers. With Fisher's song "Chicago," the new number will be the featured song of the house.

Work on both numbers, which are to be plugged heavily, will be started at once.

INJUNCTION APPLICATION DENIED

The application made by Bryan Foy for a temporary injunction restraining Edward Gallagher, Al Shean and Jack Mills, Inc., from the publication and sale of the song "Mr. Gallagher and Mr. Shean" was denied last week in the United States District Court by Justice John C. Knox. The restraining order was sought by Foy, who is the son of Eddie Foy, and the author of the song, pending a suit in equity for damages, royalties and an accounting against the defendants in the same court.

The motion for the injunction was argued over a month ago, Judge Knox not making his decision known until last week. The case has excited much interest, as the song itself is one of the biggest stage hits of the year, and has a unique history. First sung by Gallagher & Shean on the vaudeville stage, it struck the public fancy immediately, and brought the two actors fame and fortune in the shape of a contract for the Ziegfeld "Follies," in which they are now appearing. Used at first merely as a part of their act, the song became so popular that Jack Mills, Inc., bought the publishing rights from Gallagher and Shean, who got the idea from Foy.

Foy, whose legal surname is Fitzgerald, as is his famous father's, then brought suit for an injunction against the publishing of the song, contending that he was entitled to royalties on its sale, as he had only given Gallagher and Shean the stage rights of the song. Judge Knox stated in his opinion that, as the defendants did not deny that the idea of the song was originated by Foy, the case did not come within the scope of the copyright law, but is solely a civil action to protect his rights. In part, the opinion reads:

"It may be that there are facts, such as are suggested in the record, which will show that the individual defendants are unfairly treating complainant, and the fact that they once issued copies of the song, which showed it to have been suggested by him, and that they have discontinued such procedure, indicates some animus, but, having to decide the question upon the facts as presented, I cannot say that defendants were not within their rights in their discontinuing in their publication of the song, the use of the name of 'Bryan Foy.'"

TAMA RELEASING SONGS

W. C. Philips of the Tama Music Publishing Company, who returned recently from Europe with a considerable batch of foreign popular hits, is having the lyrics translated of the songs preparatory to putting them on the market for sale to local publishers.

The numbers include the cream of late European hits and some of the songs will be used as interpolated numbers in musical plays, as well as sold to publishers. Songs will also be on sale to acts who want to buy them for exclusive material.

DAVIS BACK FROM TRIP

Jos. M. Davis returned from a brief business trip on August 12. He appointed Tom Stoneham to represent the Triangle Musical Co. at Chicago, and Billy Hueston at Philadelphia. Will Collins continues to do good work for the firm at Detroit.

Mr. Davis found business conditions very encouraging and reports that the Triangle publications are in great demand throughout the West.

MILLS ON WESTERN TRIP

Irving Mills, of Jack Mills, Inc., left Monday for a two week's sales trip to the Middle West, covering points not taken in by Jack Mills, who returned last week. Mr. Mills will visit Kansas City, St. Louis and Indianapolis, as well as other important cities.

BURLESQUE

NEW HOUSES ON MUTUAL CIRCUIT

LIST GROWING DAILY

Several new houses have been added to the Mutual Burlesque Circuit in the past few days. The Majestic, Albany, and Plaza, Springfield, Mass., signed contracts Monday morning to play the shows.

The Broadway Theatre, Indianapolis, Youngstown and Akron, are now on the circuit, contracts having been signed last week.

The Majestic, Wilkes-Barre, could not come to terms with the circuit, so the deal has been called off.

Negotiations are now on for a house in the Bronx and another in Astoria, L. I.

It is expected that houses in Utica and Rochester will be annexed to the circuit before the end of the week.

There will be two weeks of one nighters, one through Ohio, including Sandusky, Elyria, Lorraine, Fremont, Canton and Saturday to fill. The other week will be through Pennsylvania.

The Peoples, Philadelphia, will not be on the circuit, leaving but one house in that city, the Bijou, to play the Mutual shows.

Secretary Charlie Franklyn left New York Monday for a trip through New England. It is expected he will return with several contracts signed in a few days. He will visit Boston, Providence, Newport and Fall River.

There are 22 franchise holders for shows at present. They are George Peck's "Jazz Babies," Matt Kolb's "Follies and Scandals," Frank Daniels' "Pace Makers," Joe Oppenheimer's "Broadway Belles," Charles Franklyn's "Playmates," Morris and Bernard's "Heads Up," Julius Michaels' "Run-away Girls," Sam Raymond's "Hello Jake Girls," Moe Messing's "Pepper Pot," Jake Potar's "Kandy Kids," Charlie Taylor's "Footlight Frolics," Fred Strauss' "Smiles and Kisses," Griff Williams' "London Gaiety Girls," Harry Strauss' "Pell Mell," Tom Sullivan's "Monte Carlo Girls" and "Mischievous Makers," James Madison's "Girls from Reno," and another show not named. Billy Vail's two shows not named and S. W. Mannheim's two shows not named.

The circuit is negotiating for two houses in Chicago, one of them in the loop. If these go in, the Empire, Milwaukee, will be added to the circuit.

All house contracts must be signed for houses and delivered to the circuit on or before August 27, as the route of the circuit is to be given out next Monday.

COLUMBIA OPENINGS BIG

The opening of houses on the Columbia Circuit, according to reports coming in, were very big—in fact, they were all sell-outs.

"Greenwich Village Revue" at the Columbia, "Wine, Woman and Song" at Hurtig & Seamon's, and the Reeves Show at the Casino all sold out Saturday night.

The "Mimic World" at Miner's Empire in Newark, and the "American Girls" at the Colonial, Cleveland, both sold out Sunday night, when they opened the season.

THE HOWARD RE-OPENS

Boston, Mass., Aug. 14.—The Howard opened today with Thayer and Sacks' "Follies Burlesques of 1922." In the cast are Mike Sacks, Doc Dorman, Flo Desmond, May Thayer, Marie Gerard, Gladys Dale, Billy Dale, Tom Briskey, Martin Magee and Dave Harris. The vaudeville portion of the bill includes Douglas and Earl, Homer Romaine, Ullis and Lee and Hoot Gibson.

CUTTING OUT THE PONIES

It is good news to hear that "Beef Trust" Watson will play "Krausemeyer's Alley" this season. Although it is an old-timer, no writer of today seems to be able to produce anything that will please the public better. Watson says, "It is not what I like, but what the public will buy. Doing away with the ponies is, in my judgment, another good move for my show, as it gives it a distinction of its own and makes it different and away from all other shows, avoiding the handicap of being 'like the others,' which complaint has become the usual thing in burlesque. My big girls always looked bright and snappy and could out-sing any other show."

HERK GETS A PRESENT

The first monthly social of the season was given at the club house of the Burlesque Club last Thursday night. Before the entertainment started, the club, through President James E. Cooper, presented I. H. Herk, former president of the club, with a beautiful watch as a token of their esteem and appreciation for what he had done for them and the club in the past. The gift was a surprise to Herk, and in a beautifully worded speech he thanked the members for the timepiece. Later a dinner was served to the members by the committee in charge.

"MIMIC WORLD" OPENS

PERTH AMBOY, N. J., Aug. 11.—Maurice Cain and Danny Davenport opened their "Mimic World" at the Majestic last night. This is a new show on the Columbia Circuit and it looks as though Cain and Davenport have delivered the goods.

ROSE SYDELL JR. FOR VAUDEVILLE

Rose Sydeyl, Jr., is not in the cast of the "Youthful Follies" this season. Word comes from Atlantic City that she is to appear in vaudeville. Miss Sydeyl is a niece of William S. Campbell and Rose Sydeyl, owners of the "Youthful Follies."

MINSKY CAST COMPLETE

The cast at Minsky Brothers' National Winter Garden this season are: Jack Shargel, Micky Markwood, Frances Cornell, Jean Leonard, Arthur Putnam, Arthur Stern and Mark Thompson. This house opens Saturday night.

SUNDAY SHOWS IN MONTREAL

MONTREAL, Canada, Aug. 12.—The Columbia Circuit shows will play the Gayety Theatre, this city, on Sundays the coming season. The shows will jump from Utica to this city Saturday night and will open on Sunday, giving them seven days.

LEWIS TO MANAGE HERK SHOW

Sam Lewis has been appointed manager of one of I. H. Herk's unit shows on the Shubert Circuit. Lewis managed the Majestic, a Columbia Circuit house, in Jersey City last season.

BARTON IS ENGLEWOOD MANAGER

Charles Barton has been appointed manager of the Englewood Theatre, Chicago, by E. Thos. Beatty. The Englewood will play the Shubert Unit Shows this season.

GERARD MANAGERS ENGAGED

Jake Lieberman will manage one of Barney Gerard's units on the Shubert Circuit and Harry Shapiro will manage the other. These are two more ex-burlesque show managers.

SHOW ROSTERS PRACTICALLY COMPLETE

BEST CASTS IN YEARS

The roster of Jean Bedini's "Chuckles" on the Columbia Circuit this season includes Cliff Bragden, Howard Morrissey, George Snyder, Jane May, Norma Barry, Joe Nelson, Babe Burnett, Ruth Wheeler, Billy Wells and the Blair Twins, the Sutherland Saxophone Sextette and the Lion. Bedini will have eighteen English chorus girls with this show. He is importing them from the Oxford Theatre, London, all dancers. A. Coccia will be stage manager; Fred Egner, musical director; Henry Hof, carpenter; Al Marshall, props, and John Blauvelt, electrician.

The complete roster of Watson and Travers "Sliding," Billy Watson's big fun show, includes "Sliding" Billy Watson, Inez De Verdies, Lillian Harvey, Ethel De Veau, Joe Manning, Ben Howard Platt, Frank Mallahan, Ed Loeffler and the Three Whirlwinds and Madlyn. Executive staff: Bob Travers, manager; Harry Abbott, business manager; Jim Galvin, musical director; Thomas Lockwood, carpenter; Joe Lyons, electrician, and Joe Woods, props.

The roster of James Madison's "Girls from Reno," on the Mutual Circuit, includes Arthur Mayer, Nat Bedell, Fred Reese, Emma Kohler, Nell Nelson and Helen Harris.

Charles Franklyn's "Playmates," Mutual Circuit: Micky McCabe, Sidney Rogers, Dan Evans, Jack Young, Bonnie Dale, Eva Lewis and Vilma Addison. Executive staff: Harry Finberg, manager; Otto Muhlbaun, musical director, and Louis P. Ruben, carpenter.

Ed. Rush, manager; George Clifford, Steppers": Lew Rose, Charles Collins, Bernie Clark, Laura Huston and Allen and Adams, ingenue to fill. Executive staff: Ed. Rush, manager; George Clifford, musical director, and Billy Sexton, carpenter.

Moe Messing's "Pepper Pots": "Red" Marshall, Charlie Goldie, Bertha Del Monte, Rae Le Aulse, Jack Leonard and Harry Keele, soubrette to fill. Executive staff: Moe Messing, manager; U. Benjamin, musical director, and Stewart Johnson, carpenter.

The roster of Billy Watson's "Beef Trust," Columbia Circuit, this season, will be besides Watson, Billy "Gragan" Spencer, Jules Jacobs, Joe Rooney, Jack Sweeney, Dick Griffin, Morette Sisters and Estaire Shaw. Executive staff: Harry Diele, manager; Herman Merholtz, musical director; Al Humes, carpenter; William Barrows, props, and Dick Hazzard, electrician.

Jake Potar's "Kandy Kids," Mutual Circuit: Johnny Weber, Oca Hamilton, Harry Bearsley, Deloris Leon, Grace Tremont and Sophia Wilson. Executive staff: Jake Potar, manager; Joe Paulson, musical director, and Sid Pryor, carpenter.

Fred Strauss' "Smiles and Kisses," Mutual Circuit; Fred "Falls" Binder, Jack Ormsby, Irving Sherwood, Jack Carlton, Princess Livingston, Madlyn Morris and Dolly Lewis. Executive staff: Fred Strauss, manager; Fred Campbell, musical director, and Charles Lewis, carpenter.

WATSON HAS FRANCHISE

Joe Watson has decided not to accept the franchise offered him last week on the Columbia Circuit by Sam A. Scribner. He is routed over the Keith time for two years. He was at the Palace last week.

"GREENWICH REVUE" OPENS SEASON AT THE COLUMBIA

IS CLEVER AND WELL PLAYED

The Columbia season is on in full swing. Joe Hurtig's "Greenwich Village Revue" is the opening attraction, and a fairly good size house attended the Monday matinee. While the show needs a week or so to get it in proper shape, it went over well Monday. Taking all in all, the members put over a good entertainment, when one considers that few of the principals had ever worked together before.

The music is by Rosoff, lyrics by Wolford, scenes by Sam Morris, with special scenes by Frank L. Wakefield and Tom Senna. The numbers were staged by Earl Lindsay. The entire production was staged under the direction of Joe Hurtig.

Ray Read, Tom Senna and Corinne Arbuckle are featured.

Read, a clever little "lad," is splitting the comedy with Senna. Read is a fast and funny little Irishman, but we have seen him to a better advantage before, when he had better material to work with. He is funny in this show, but could be more so, and no doubt will be when he gets set; he is one of the best in his line. When he did get an opportunity to get a laugh over, he sure planted it right.

Senna suffers the same as Read to this extent. He is doing a "bum" and makes a specialty of making a number of changes of wardrobe. He has improved greatly since last season and has set a pace for this character at the Columbia that will be hard to follow. Offhand we can think of but a few tramp comedians in burlesque who do not need to worry. In a week or so Senna and Read should be going at a hot pace.

An unusually charming young person is Corinne Arbuckle, whose personality simply radiates over the footlights. She is the leading woman and her work registered a success. She is sprightly and entertaining and easily captivated her audience. Her lines are delivered distinctively and in an easy manner. Her numbers were put over with ease and deftness. Miss Arbuckle's wardrobe was selected with care and is most becoming to her style of beauty. It is novel in design.

Johnny Bohlman, a dapper and classy looking chap, is doing the "straight." Bohlman is one of those straight men who not alone look the part, but can act it as well. His voice was in good form for both singing and talking. Bohlman's hard work had much to do with getting some of the scenes over.

Marty Ward is handling comedy character parts, and he took care of himself and the parts in fine shape. He also worked hard.

Tiny Hilson is the prima donna. This is Miss Hilson's first season in this role, and she has made good. Her numbers were nicely rendered, and her costumes are pleasing to the eye.

Margaret White, a snappy, peppery soubrette, delighted the audience with her numbers. She had little to do otherwise. This little lady is a clever soubrette and should be seen more often. She wears pretty dresses and uses a fine makeup.

Gertrude Webber is in several scenes and does well. She has two numbers which went over very nicely. Her wardrobe is attractive.

The girls in the chorus worked hard and were shown to an advantage in well staged numbers. Hurtig has costumed them prettily, always keeping in mind a way to show the limbs and figures to the best advantage.

The scenery and electrical effects are pleasing to look at and are bright and have fine well blended colors.

The show opens with a good prologue, well written and well done, at the stage door of a theatre, where Ward introduces the various principals, before going into the theatre.

Ward and Bohlman do a short talking specialty right after the opening ensemble, getting along nicely.

Miss White, assisted by the chorus, follows, singing "Home in Alabama," and put it over.

A scene is next between Read and Miss Webber. There isn't much to this, so far as the material goes, but these two did all they could to get it over.

Miss Hilson and the girls sang "California Rose," and it was well received.

Senna, Ward and Miss White then did a short scene.

Miss Arbuckle, looking stunning, was next. She offered "Fashion Plate," assisted by the girls, and it was good for several encores.

Read, Senna and Miss Arbuckle appeared in a scene and they worked up several laughs.

Miss Webber's number, "Every Inch a Man," with the girls, was liked.

Senna, Read and Ward then did the "Limb of the Law" bit. While they did it well and got out all there was in it and put it over for a good comedy scene, the bit is very old.

The "Songs of Bygone Days" number by Bohlman, several of the principals and four or five chorus girls, was well received, and the audience evidently liked to hear these old-time songs again, the way they applauded.

A comedy scene in one where the comedians wanted to be arrested went over nicely. It was done by Read, Senna, Ward, Bohlman and Miss Webber.

Miss Arbuckle's singing specialty was a decided hit. She sang three numbers, making a change of costume for each, rather unusual for

(Continued on Page 24)

DRAMATIC and MUSICAL

"SHORE LEAVE," NEW BELASCO PRODUCTION, AT THE LYCEUM

"SHORE LEAVE," a comedy in three acts, by Hubert Osborne. Produced at the Lyceum Theatre, Tuesday evening, August 8.

CAST

"Bilge" Smith, U. S. N. James Rennie
Captain Martin Reginald Berlow
Fred Gwynne Schuyler Ladd
Rear Admiral Smith Stanley Jessup
Smith Samuel E. Hines
"Bat" Smith Thomas E. Jackson
First Sailor John Hamilton
Second Sailor H. Percy Woodley
Third Sailor Paul E. Wilson
Fourth Sailor Bernard Sussman
Fifth Sailor Jose Torres
Sixth Sailor Jose Yovin
Seventh Sailor Kenneth Diven
Bimby Nick Long
Connie Martin Frances Starr
Mrs. Schuyler-Payne Evelyn Carter Carrington
Aunt Hopsy Mrs. Jacques Martin
Georgie Demerest Audrey Baird
Evelyn Gardner Ellen Southbrook
Irene Betty Alden
Gladys Marjorie Booth
Ruth Teris Loring
Edith Devah Worrell

"Shore Leave" is another example of what good acting by the principals and the usual Belasco care of production will do for an ordinary comedy, making of it a play worth seeing. Although the play is unreal at times, the producer deserves that much more credit for on the whole it provides very satisfactory entertainment. As in all Belasco productions, every little artifice that could be possibly used to good advantage is in the mechanism of the piece and one is conscious now and then that another little trick has been pulled by the producer.

Frances Starr seems to have been perfectly cast at last in a play that brings out her talent but does not burden her with unnecessary emotional strain. In her more simple, yet appealing role she gives a performance that calls for as much treatment as a more intricate part. Most of her admirers seemed to like her better than ever in her present role.

Opposite Miss Starr, James Rennie was effective as the easy-going sailor, with the characteristic sheik-like qualities generally conceded to sailors. His performance was up to the standard set by Miss Starr, which assured the patrons of good acting if nothing else. Others in the cast supported the principals in the fashion one would expect in a Belasco play.

The play concerns a simple tale of a seamstress living on the coast, Connie Martin, who entertains the sea-going man at dinner one night, and the short meeting is sufficient to convince her that he will return and she waits for him accordingly. He comes and goes, and then comes and stays. In the meantime the laughs are plentiful. The best lines being applauded as it pleased the audience. The first and third acts are laid in the dressmaker's home, somewhere along the Atlantic Coast, and the second act, laid on shipboard, did not receive the homelike treatment given the other two acts by Belasco. Evidently the second act did not lend itself to the treatment.

Hubert Osborne, the author of the play, has had a play or two produced, the one best known being called "April," which had a short run at the Punch and Judy Theatre some time ago. The hand of David Belasco, however, is so evident throughout the play that the consensus of opinion of the playgoers is that Belasco practically did as he pleased with dialogue and what-not.

Whatever the qualities that please the most, "Shore Leave," among the first of the season's new successes, will be well received.

"ENDLESS CHAIN" FOR THE COHAN

"The Endless Chain," a new play by James Forbes, will open at the George M. Cohan Theatre on August 28th.

"THE MONSTER" IS WEIRD AND AWFUL PLAY OF MYSTERY

"THE MONSTER," a melodrama in three acts by Crane Wilbur, presented by Joseph M. Gaits at the Thirty-Ninth Street Theatre, on Wednesday evening, August 9, 1922.

CAST

Caliban Walter James
"Red" Mackenzie Frank McCormack
Julie Cartier Marguerite Risser
Alvin Bruce McKay Morris
Dr. Gustave Ziska Wilton Lackaye
A Man Charles R. Wallace

Plays like "The Monster," which was presented at the Thirty-ninth Street Theatre last Wednesday night by Joseph M. Gaits, whose endeavors for a long time have been solely confined to the exploitation of musical comedies, are the penalty for the satisfaction the public has shown with "The Bat" and "The Cat and the Canary." There were several equally terrible melodramas produced towards the fag end of last season, and it seems shameful that the affliction has continued and broken out at the beginning of what seems to be an otherwise promising theatrical year.

Crane Wilbur has made up his mind to terrify an audience, and he is going to keep on trying, it appears. If "The Ouija Board" didn't do it he thought "The Monster" might. He will probably try again. In this play he has not overlooked many bets which have proved passingly appropriate in other mystery plays and had added a few of his own. The cast is a small one, but out of the six members of it one is a maniac, one a tongueless African giant and another a legless man. Surgical instruments, whose cruel sharpness and gleaming nickel are used at the climax of the third act to transmit a chill to the audience. The author makes a great effort, and sometimes succeeds, to chill the spines of the spectators.

Frank McCormack, last seen in "Thank You," is really amusing as a tramp-detective who is trapped with a young man and girl in the house of the crazy scientist, Dr. Ziska, who is desirous of using them as subjects upon which to practice vivisection in order to find the secret of life. McCormack furnishes the only intentional comedy relief and he is the real article. Wilton Lackaye, in the role of Dr. Ziska, is out to scare you, and no one can deny that he tries his best.

McKay Morris, as Alvin Bruce, a young reporter, meets a French girl who has had an accident happen to her car at a bridge near which many strange things have happened in the past. Together with her and a tramp he enters what is known in the neighborhood as a haunted house to escape a storm which has come up. The house is occupied by the maniacal doctor and his two queer servants. The doctor sets about putting them through the paces, and in the last act has the young reporter strapped to an electric chair and the girl to an operating table, ready for the knife, when the man is released by the legless man and the doctor overpowered.

Lackaye does some remarkably fine acting in the play, especially in the operating-room scene, where he plainly shows that he has lost his mind and is completely overcome with the maniacal desire to solve the mystery of life.

NEW PLAY FOR O'HARA

Fiske O'Hara, the Irish singing comedian has a new play with songs called "Land o' Romance." He opens at the Olympic Theatre, Chicago, on August 13th.

MANN IN HUNGARIAN PLAY

Louis Mann is to be seen next season in a new play, the title of which is at present "The Dollar Daddy." It is an adaptation from the Hungarian and will be produced by Harry Cahane.

ISADORA DUNCAN TO TOUR

Isadora Duncan will start a four months' tour in this country on October 7, opening in Carnegie Hall. Miss Duncan has been abroad for several years and last year accepted an offer from the Soviet government to open a school of dancing in Russia. She has had one thousand little girl students under her instruction and is bringing over the pick of her classes for the American engagement.

On leaving Paris to take up her work in Russia, she said, "For God's sake don't mix me up with politics. I am an artist first and foremost. I am going to Russia because I have been offered exceptional opportunities to develop interest in my art. The terrible example of Paderewski has taught me that it is fatal to one's work to become active in civic affairs."

The Soviet Minister of Education, who has charge of the theatre and other educational amusements in that country, gave her every assistance. She was established on a fine old estate, outside Moscow, that had once been the property of a member of the Imperial ballet.

The Hurok Bureau is responsible for Miss Duncan's contemplated visit. Under its management she will dance in the larger cities from Coast to Coast. There is to be solo and group dancing and several new interpretations are expected. The troupe will probably appear in France, following its American visit.

WARFIELD REHEARSES "SHYLOCK"

David Belasco's production of Shakespeare's "The Merchant of Venice," in which David Warfield will be starred, will be probably the most elaborate production of this famous play ever made in America. The scenery alone will take up three railroad baggage cars.

Warfield is rehearsing every day in the part of Shylock at the Belasco Theatre, under the personal guidance of Mr. Belasco.

"HUNKY DORY" OPENS AUG. 28

"Hunky Dory" will be presented by Marc Klaw at Montreal on August 28, with a Scottish company headed by MacDonald Watson, who is also the author of the play. It will be seen in New York during Labor Day week. "Hunky Dory" was originally produced at the Kingsway theatre, London, where it met with big success.

THRESHOLD IN NEW BILL

The threshold players are presenting a new bill this week and will run it for three weeks before closing for the season. The bill consists of four one-act playlets, all new. They are "Revenge," by Rachel Crothers; "The Asking Price," by May Emery Hall; "Love! Love! Love!" by Evelyn Emig, and "Three Sisters Tragedy," by Richard Hughes.

"RAIN" IS NEW DRAMA

John D. Williams and Herbert Schloss are to produce a new drama entitled "Rain," from the novel of the same name by W. Somerset Maugham. The dramatization will be made by John Colton. Williams' last New York production was Eugene O'Neill's "Gold."

"DEARIE" LEAVING THE GLOBE

"Good Morning, Dearie," the Dillingham musical comedy which has been running at the Globe for forty-three weeks, will close on Saturday night, August 26.

It will go direct to Chicago, opening at the Colonial on the Monday following.

"CHARLATAN" REHEARSING

Adolph Klauert put into rehearsal this week his company of "The Charlatan," the cast of which, headed by Fred R. Tiden, will include Lula May Hubbard and Purnell Pratt. The company opens the 1st of September in Philadelphia.

"WHISPERING WIRES" MYSTERY PLAY IS FIRST SHUBERT PIECE

"WHISPERING WIRES," a mystery play in three acts by Kate L. McLaurin, based on a story by Henry Leverage, presented on Monday night August 7th at the 49th Street Theatre.

CAST

Anna Cartwright Bertha Mann
Walters Stanley Harrison
Payson George Lynch
Doris Stockbridge Olive Tell
Montgomery Stockbridge Ben Johnson
James Bennett William Webb
Barry McGill Paul Kelly
Drew George Howell
Delaney M. Tello Webb
Jackson Willard Robertson
The Trouble Hunter Malcom Duncan
Jennette Gaby Fleury

The first dramatic offering to be presented by the Shuberts this season was "Whispering Wires," by Kate L. McLaurin, from the story by Henry Leverage, which opened at the Forty-ninth Street Theatre Monday night.

Reversing the usual procedure in plays of this kind, the crime, which keeps the detectives guessing until the finish, is committed in full view of the audience.

The story of the play is familiar to those who read the Saturday Evening Post in which paper the story ran as a serial by Henry Leverage.

Ben Johnson as Montgomery Stockbridge is warned that his time for mixing with real people is short and that he should get ready for a long journey. He is a hard-boiled millionaire with many enemies of course, one in particular. Soon after he is murdered while telephoning, and just how he met his death is the big mystery. Those who might have committed the crime are many and the patrons may have their choice until the dramatist considers the time ripe for the telling and method of the murderer.

That it was a riddle to most of the audience could hardly be the case, and as per request on the programmes since the "Bat" made its debut, it's unethical to tell the secret of the play and so spoil it for others.

In addition to Mr. Johnson who played the role of the millionaire with his accustomed good qualities, Olive Tell as Doris Stockbridge, George Howell as Delaney, Malcolm Duncan the vengeful electrician who contrived the affair through which Stockbridge was killed, and others all did well with their respective roles. The attempts at comedy were probably the most efficient thing that slowed up the show.

"OLD SOAK" OPENS AUG. 22

The title of "The Old Soak" has been restored to the Don Marquis play, which Arthur Hopkins will present as the opening attraction at the Plymouth Theatre, Tuesday, August 22.

In addition to Harry Beresford, the cast includes Misses Minnie Dupree, Eva Williams, Helene Sinnott and Mary Philips, Robert McWade, George Le Guere, Robert E. O'Connor and Grant Mills.

"SHERLOCK HOLMES" SETS RECORD

"Sherlock Holmes," featuring John Barrymore, has broken all records for a long stay at the Cameo Theatre. It is now in its tenth week. The previous record at the Moss house on West Forty-second street was a five weeks' run, set by the feature "Sisters." Jerry De Rosa is managing the theatre.

"THE UNEXPECTED" OPENING

Brock Pemberton will open his new production, "The Unexpected," at the Booth Theatre on September 4. Dallas Welford will head the cast.

B. F. KEITH BOOKING EXCHANGE

Week of August 21, 1922

NEW YORK CITY

Palace—Crawford & Broderick—De Lyle, Alda & Co.—Bill, Genevieve & Walter—Williams & Taylor—Bob Anderson & Pony—Eric Zardo—Olson & Johnson.

Riverside—Autumn Trio—Will & Gladys Ahearn—Smith & Barker—Craig Campbell—Lou Tellegen—Nat Nazarro.

51st St.—Laura Pierpont & Co.—Doves—Hawthorne & Cooke—Phil Baker—Mem Sahib—Louise & Mitchell.

Broadway (First Half)—Arthur Alexander & Co.—Wm. Edmunds & Co.—Ruloff & Elton.

Jefferson (First Half)—Young & Wheeler.

Franklin (First Half)—Tuscano Bros.—J. Rosamond Johnson & Co. (Second Half)—Little Yoshi—Franklin & Hall—Wells, Virginia & West.

Regent (First Half)—Franklin & Hall—Wells, Virginia & West. (Second Half)—Young & Wheeler.

Coliseum (First Half)—Juan Reyer. (Second Half)—Mr. Duffy & Mr. Sweeney.

Fordham (First Half)—Ruth Budd—Mr. Duffy & Mr. Sweeney—Ten Eyck & Wiley. (Second Half)—Juan Reyer.

Hamilton (First Half)—Ned Wayburn & Dancing Doves.

BROOKLYN

Orpheum—Barbette—Burns & Lynn—Lola Bennett—Pinto & Boyle—A Night in Spain—The Herberts.

Bushwick—Burke & Durkin—Jack Donahue.

Far Rockaway (Second Half)—Ruth Budd—D. H.—Van & Schenck—Ivan Bankoff & Co.

ATLANTIC CITY

Dufour Boys—Marion Murray—Grace Hayes—Jimmy Barry—Florence Walton—Al Herman.

BOSTON

Keith's—Baggett & Sheldon—Maud Earl—Raymond Bond—Shaw & Lee—Gier's Musical Ten—Irma Franklin—Jos. K. Watson—La Toy's Models.

CLEVELAND

105th St.—Nat & Chas. Shelvey—The Vanderbilts—Yule & Richards—Corinne & Humber—Werner Amores Trio—George Damerel & Co.

DETROIT

Al K. Hall & Co.

BUFFALO

Shea's—Ormsbee & Remig—William Ebs—Papita Granadoe—Al Striker—Bach's Band—Van Hoven.

MONTREAL

Keith's—Johnny Burke—House of David Band—Cabill & Romaine—Maurice Diamond & Co.—Van & Bell—A. & G. Falls.

PHILADELPHIA

Keith's—Harriet Remple & Co.—Ethel McDonough—Bellis Duo.

PORTLAND

Keith's—Black & O'Donnell—Chief Caulpican—J. & E. Mitchell—Four Bell Hops—Howard & Jean Chase.

SYRACUSE

Fird Gordon—"Are You Married?"—Green & Parker—Demarest & Collette.

TORONTO

Shea's—Fifer Bros. & Sister—When Love Is Young—Stella Mayhew—Dave Schooler & Co.—Binns & Grill.

WASHINGTON

Keith's—Garcinetti Brothers—Diamond & Brennan—Four Rubini Sisters—Lionel Atwill—Dick & Jack Bird—Bert Fitzgibbon—Yip Yip Yaphankers.

ORPHEUM CIRCUIT**CHICAGO**

State Lake—R. C. Hilliam—Shireen—Roy La Pearl—Three White Kuhns—Lillian Gonne.

DENVER, COLO.

Orpheum—Singer's Midgents—Frank Wilcox & Co.—Murray & Gerrish—Herbert Brooks—Kane & Herman—Niobe.

DULUTH, MINN.

Orpheum—Jack & Jessie Gibson—Foley & Lecture—Franklyn & Charles—York & King.

KANSAS CITY, MO.

Main St.—Wilson Aubrey Trio—Reed & Tucker—Maxfield & Goulson—Cliff Clark—Wonder Girl.

LINCOLN, NEB.

Orpheum—Emerson & Baldwin.

LOS ANGELES, CAL.

Orpheum—Gus Edwards & Co.—Tom Smith & Co.—Sandy—Joe Rolley & Co.—Heras & Willis—Fox & Curtis—Edith Taliaferro—Princess Radjab.

Hill St.—Martin & Moore—Richard Coburn & Co.—Four Camerons—Edith Clifford—Stan Stanley & Co.—Osborne Trio.

MINNEAPOLIS

Keenepin—Frank Brown—Creedon & Davis—Jack Norton & Co.—Ramsdells & Deyo.

Orpheum—Hector & Pals—Fisher & Gilmore—Vincent O'Donnell—Harry Watson & Co.—Handers & Mills.

MILWAUKEE, WIS.

Palace—Sherman, Van & Hyman—Jonas Hallians.

SAN FRANCISCO, CAL.

Orpheum—Bronson & Baldwin—Marmela Sisters—Lew Dockstader—Bob Murphy—Tango Shoes—Stevens & Marshall—Jean Barrios—Princess Wahletka—Duncan Sisters.

Golden Gate—Paul Decker & Co.—Shattuck & O'Neill—Duci De Kerukjarto—Paisley Noon—Keno, Keyes & Melrose—Redmond & Wells.

SIOUX CITY

Orpheum—Karoll Bros.—Faber & McGowan—Bailey & Cowan—Ethel Parker & Boys—The Laytons—Jack George Duo—Gus Fowler—Claudia Coleman—Emily Lea & Co.

WINNIPEG, MAN.

Orpheum—The Nagytys—Jessie Reed—Creole Fashion Plate—Senator Ford—Leon & Co.

B. F. KEITH VAUDE. EXCH.

Week of August 14, 1922

NEW YORK CITY

Broadway—Duball & McKenzie—Ruth Budd—Marino & Martin—15th Regiment Infantry Band—Barabon & Groba.

Jefferson (First Half)—Dreams—Buckridge, Casey & Co.—Wiley & Hartman—Arthur Alexander & Co.—Three Arnolds. (Second Half)—Franklin Hall—Folsom & Denny Band.

Hamilton (First Half)—The Herberts—Jean La Cross & Co.—Smith & Barker—Ben Bernie. (Second Half)—Williams & Taylor—Buckridge, Casey & Co.—Bob Anderson & Pony.

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Fordham (First Half)—Karolo Bros.—Laura Pierpont & Co.—Eric Zardo. (Second Half)—Little Yoshi—Boyle & Bennett—Smith & Barker—Emil Boree—Bada & Gyi—Pinto & Boyle.

Coliseum (First Half)—Little Yoshi—McFarlane & Palace. (Second Half)—The Brightons—Laura Pierpont & Co.—Burke & Durkin—Arthur Alexander & Co.

Regent (First Half)—The Brightons—Kovacs & Gohlman—Thos. P. Jackson & Co.—Jim & Betty Page—Arnold & Weston—Max Ford's Revue. (Second Half)—Redford & Winchester—Jean La Cross & Co.—Carlo De Angelo & Co.—King & Irwin—Ben Bernie.

Franklin (First Half)—Redford & Winchester—Ormsbee & Remig—Carlo De Angelo—Crafts & Haley. (Second Half)—Dreams—Earle & Matthews—Adams & Griffith—Arnold & Weston.

Harlem Opera House (First Half)—Harry La More—Gordon & Ricca—Morrissey & Young—Frank Sabini Co.—Prince Nai Tai Tai. (Second Half)—Ambler Bros.—Stanley, Tripp & Mowatt—Letter Writer—Dixie Four.

BROOKLYN

Orpheum—Yip Yip Yaphankers—Irene Franklin—Al Raymond—Margaret Severn & Co.—Bobbe & Nelson—Are You Married?—The Le Grohs—Jean & White.

Far Rockaway ((Second Half)—Roy & Arthur—McFarlane & Palace—Marshall Montgomery—Lionel Atwill & Co.—Bert & Betty Wheeler—De Lyla Alda & Co.

ATLANTIC CITY

Keith's—Camilla's Birds—Healy & Cross—Wm. Seabury & Co.—Moore & Jayne—Howard & Calrk—Lou Tellegen—Fenton & Fields—The Comebacks.

BUFFALO

Shea's—Fifer Bros. & Sis.—When Love Is Young—Stella Mayhew—Dave Schooler & Co.—Binns & Grill.

BOSTON

Keith's—Barbette—Ten Arakis Japs—Innis Brothers—Juliet—Joe Laurie, Jr.—A Night in Spain—Chief Caulpican—Billy McDermott & Co.—Joe Lature.

PHILADELPHIA

Keith's—Scanlon, Denno Bros. & Scanlon—Al K. Hall & Co.—Ted Lewis & Band—John S. Blundy & Co.—Eddie Ross—Moody & Duncan—Maude Earl.

DETROIT

Shea's—Yule & Richards—Corinne & Humber—Shelvey Boys—Six Haasans—Joe Bennett—J. Norworth & Adelphi—Dawson Sisters.

TORONTO, ONT.

Shea's—Johnny Burke—House of David Band—Cabill & Romaine—Maurice Diamond & Co.—Van & Belle—A. & G. Falls.

SYRACUSE, N. Y.

Jack Hanley—O'Connell & Lewis—Burke, Walsh & Nana—Lew Cooper—Zenater & Smith.

WASHINGTON

Keith's—Franklin & Rhoda—Will & Gladys Ahearn—Mme. Beeson—Crawford & Broderick—The Little Cottage—Snow, Columbus & Hoctoe—Mel Klee—Van & Schenck.

CLEVELAND, O.

105th St.—Butler & Parker—Quixey Four—Madam Ellis—Fid Gordon—Wood's Comedy Mules.

RICHMOND AND NORFOLK

Lawton—Pisano & Bingham—Rubini Sisters—30 Pink Toes—Driftwood.

NORFOLK AND RICHMOND

Melva Sisters—Four Fords—Vokes & Don—Halliday & Willette.

JERSEY CITY, N. J.

Silver & Berger—Nathan & Sully—Tom Hoyer Co.—Jack Collins Co.—Chadwick & Taylor—Boxing Kangaroo.

BROOKLYN

Greenpoint (First Half)—Farrell & Owens—Cooper & Hoey. (Second Half)—Cook & Rosevere—Tharma—Canton Five.

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HAZELTON, PA.

(First Half)—Frank Mansfield—Bernard & Ermin—Talbert & Friscoe—Gus Edler. (Second Half)—Shapiro & Jordan—Wolford & Burgard—Jack McGowan—Eather Trio.

LANCASTER, PA.

(First Half)—Parisian Trio—John Doore—Chung Hwa Four—Safford & Louise. (Second Half)—Bradbury & Skelly—Firmin & Evans—Joe Brown—Klown Revue.

WHEELING, W. VA.

(Second Half)—The Norvelles—Larry Clifford Girls—Four Popularity Girls—O'Brien & Josephine.

PITTSBURGH, PA.

Paul Mix—Deloach & Corbin—Jack Morgan Co.—LaRose & Adams—Joe Deller—Baby Rose Marie—Ash & Franks—Marvel & Fay.

HOLYOKE, MASS.

(First Half)—P. George—Wilson & Kappell—Josephine Harmon—Wm. O'Clare—Shaw & Lee—Eight Blue Demons. (Second Half)—Lucky & Harris—Jack Golde—Wayne, Marshall & Candy—Harry Burns Co.

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TRENTON, N. J.

(First Half)—Bradbury & Scolly—Gene Morgan—Lee Kids—Clifton & De Rex—Margaret & F. Onri—P. George. (Second Half)—Stafford & Louise—Chung Hwa Four—Bill Genevieve & Walter.

ATLANTIC CITY, N. J.

(First Half)—Sultan—White Sisters—J. Rosamond Johnson Co.—Green Family.

MONTREAL, CAN.

Robbins Family—Black & O'Donnell—Zelda Santley—Jas & E. Haines—Dufor, Boys—Howard & Jean Chase.

PITTSBURGH, PA.

(First Half)—Popularity Girls—Diana & Lochr—Three Wesley—Van & C. Avery. (Second Half)—Humbito Bros.—Reed & Selman—Fields & Harrington—Lucille Dubois.

NORWICH

(Second Half)—Tom Brown's Melodyland—Alton & Allen—Barbette.

YORK, PA.

(First Half)—Elly—Dewitt & Robinson—Reed & Selman—Joe Browning—Folsom, Denny & Band. (Second Half)—Garcinetti Bros.—Flanders & Botler—Wm. Ebs—Stars of Yesterday.

BOSTON

Boston—Flaherty & Stoning—Harry Rappi—Jarvis & Harrison—Exposition Four—Hedley Trio. Scollay Sq.—Laura & B. Dreyer—Kay Neilan—Thomas P. Jackson—Lyons & Yasco—Sylvia Mora & Reckless Duo.

Washington St.—Peak's Blockheads—Elliot & West—Primrose Four—Cooper & Ricardo—Aeroplane Girls.

NEW BEDFORD, MASS.

(Second Half)—Wm. O'Clare Co.—Barrett & Farnum—Arthur West.

LYNN, MASS.

(First Half)—Barrett & Farnum—Flaher & Hurst—Arthur West—Harry Burns Co. (Second Half)—Wm. Moore & Rex McHough—Shaw & Lee—Cervene Troupe.

SHENANDOAH, PA.

(First Half)—Shapiro & Jordan—Wolford & Burgard—Jack McGowan—Eather Trio. (Second Half)—Frank Mansfield—Bernard & Ermin—Talbert & Briscoe—Gus Fowler.

NEW BRITAIN, CONN.

Wm. Moore Co.—Rita Shirley—J. & H. Shields—Gaylord & Valerie—Rubeville.

MORRISTOWN

(Second Half)—Herbert Duo—Sherman & Pierce—Dotson—Lee Kids.

NO. ADAMS, MASS.

(Second Half)—J. & H. Shields—Ray Kassat—J. & W. Bogard.

PEEKSKILL, N. Y.

Stanley & Dorman—Leona Hall's Revue—Willie Smith.

CONY ISLAND

Henderson's (First Half)—Al Libby—Gray Sisters—Marshall Montgomery—Clinton & Rooney—Rubeville. (Second Half)—Three Harmony Hounds—Clifton & De Rex—Billy Sharp's Revue.

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Daily 10 to 12—Mon., Wed., and Fri. 1 to 3
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SPECIAL DISCOUNT TO PROFESSIONALS

PATERSON, N. J.

(First Half)—Boy of Long Ago—Adrian—Gordon, Gille & Gordon.

F. F. PROCTOR

Week of August 14, 1922

NEW YORK CITY

Fifth Ave. (First Half)—Gordon & Germain—Jean Granesse—Williams & Taylor—Downey & Claridge—Boreo. (Second Half)—Diane & Rubini—Stanley & Birnes—Frank Sabini Co.—Gautier's Toy Shop—Pepita Granesse Co.—Eric Zedo—Harry Rose—Dooley & Morton.

23d St. (First Half)—Al Shayne—Barton, Moore & Cloke—Morrissey & Young—Anderson & Pony—Mulroy & M. Niece. (Second Half)—Three Kirkillos—Boys of Long Ago.

58th St. (First Half)—Wm. Edmunds—Thorn-ton & King—Ethel Hopkins—Jason & Harrigan—Nihla. (Second Half)—McCormick Sisters & Bliss—Henry Melody Sextette.

125th St. (First Half)—Carol Girls—Juggleland—"New Doctor." (Second Half)—Adrian—Gordon Bros. & Girls.

ALBANY

(First Half)—Class, Mannie & Class—Phil Davis—Betty Eldred Co.—Burns & Lynn—Syncopated Seven. (Second Half)—Nayson's Birds—Evelyn Cunningham—Almont & Dumont—Rome & Gant—"Oh You Sheik."

Bryant 8872

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Hours by appointment. Special Rates to the profession.

SCHENECTADY

(First Half)—Nayson's Birds—Evelyn Cunningham—Almont & Dumont—Lucky & Harris—"Oh You Sheik." (Second Half)—Class, Mannie & Class—Phil Davis—Betty Eldred Co.—Burns & Lynn—Syncopated Seven.

ELIZABETH

(First Half)—Lew Welch Co.—Dotson—Melody Sextette. (Second Half)—John Dove—Mrs. Gene Hughes—Morley Sisters—Elizabeth Pollies.

MT. VERNON

(First Half)—Foxworth & Francis—Jean Granesse—Diane & Rubini—Lewis & Dody—Booth & Nina—Pepita Granesse Co. (Second Half)—Al Shayne—Juggleland—Dna Mapson Co.—Neil & Witt—Demarest & Collette.

NEWARK, N. J.

(First Half)—Stanley & Birnes—Demarest & Collette—Dooley & Morton—Edith Clasper Co. (Second Half)—Foxworth & Francis—Jean Granesse—Thorn-ton & Flynn—Toney George Co.—Gordon & German.

YONKERS, N. Y.

(First Half)—Dixie Four—Lew Wilson—Wm. J. Ward—New Doctor—Alder Bros.—Kravona Radio Co.—Cook & Rosevere. (Second Half)—Lew Wilson—Allman & Howard—Ormsbee & Remig—Downey & Claridge—Jones & Jones.

(Continued on page 25)

AFSON'S SHOES

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ATLANTIC CITY

The playing wonder of the world's playground

LeROY SMITH and his Orchestra

Melody
Class **Rhythm**
Perfection

A dance treat for dancing feet.

Now at LaMarne Cafe, Atlantic City

FILM MERGER IS OFF

A statement sent out last week from the headquarters of Associated First National Pictures was to the effect that "after a thorough consideration of the contemplated contract between Associated First National Pictures, Inc., and Goldwyn Pictures, Inc., both companies have reached the opinion that the difficulties involved in a contract of this magnitude are so many, that it is better at this time not to conclude the deal."

This closes the year-old negotiations between these companies. Goldwyn will continue to distribute its own product as in the past.

BERTIN IN "ABIE'S IRISH ROSE"

Jack Bertin, who last year appeared in the role of the detective in the Eastern company of "The Bat," has assumed the role of the Rabbi in "Abie's Irish Rose," following Howard Lang, who leaves the cast on August 19. Bertin goes in on the 21st.

PETTERS CLOSING LABOR DAY

Oscar Petters and his orchestra of nine musicians will conclude their season at the Bal Tabarin, Atlantic City, shortly after Labor Day. Petters, who is still a comparatively young man, has had a very interesting career. His earliest engagement as a professional pianist came in 1913 when he assisted the Three White Kuhns, playing for them at the Congress Cafe, Chicago. He stayed with them during 1914 also.

During 1915 and 1916 Petters directed the orchestra at the Hotel Traymore, Atlantic City. In 1917 he was a member of the Latzcellar Trio. At the outbreak of the war he enlisted in the Navy, resuming his musical career in 1920 when he had the orchestra at the Hotel Blackstone, Atlantic City. Nineteen twenty-one found him at the Ambassador, and this year he has been delighting Atlantic City audiences at the Bal Tabarin.

The style of the orchestra is different, being more of jazz.

FRY'S PHILADELPHIA ORCHESTRA

Wish to announce to their friends and patrons that the Management of Young's Million Dollar Pier, Atlantic City, N. J., have extended their Season until October 31, 1922.

Address until Oct. 31, 1922: Young's Million Dollar Pier
Atlantic City, New Jersey

Permanent Address: 1411 East Columbia Avenue, Philadelphia, Pa.

FRY'S PHILADELPHIA ORCHESTRA

JOHN S. BAVINGTON, Manager

CHAS. M. FRY, Director

Now Booking Fall and Winter Engagements

Playing
Keith
and
Proctor
Circuits

MAMIE SMITH AND HER JAZZ HOUNDS

Playing
Keith
and
Proctor
Circuits

Jazz music like a great ocean has rolled over America and Mamie Smith with her Jazz Hounds, on the top-most wave of the ocean of Jazz has crashed like a tidal wave over them all

You have seen the others. Now see the best!

The first
word in
Blues

MAMIE SMITH AND HER JAZZ HOUNDS

The last
word in
Syncopation

NEW ACTS AND REAPPEARANCES

THE GREAT BLACKSTONE

Theatre—Jefferson.

Style—Magis and Illusions.

Time—Thirty minutes.

Setting—Specials in "One" and "Three."

Blackstone presents undoubtedly the greatest illusion act in vaudeville today. Not only are the illusive effects well chosen and routinized, but presented with a sense of proportion and showmanship together with a charming personality and irrefutable technic.

Hangings of purple and gold and assistants neatly clad formed a background pleasing to the eye for the presentation of the gloves to pigeon opening neatly performed, after which a map of Europe was shown and Blackstone produced various flags from their respective countries by simply punching a hole through the paper and withdrawing the flag. A live turkey was produced from the country of like name, and at the conclusion a girl dressed as America.

This gave Blackstone a great send-off and awakened keen interest in the Casadague Propaganda illusion formerly performed by Harry Kellar, which followed. Although the method employed is dissimilar, nevertheless the effects were just as astounding.

The Duck-Tub preceded the production of a vast number of flowers from a paper cone, the "load" being skillfully accomplished. Vanishing ducks, "A Child's Dream of Toyland," in which a jumping-jack appears from a box previously shown to be empty, a dance with a huge bear with lightning changes, Blackstone finally discovered as the bear, followed each other in close succession.

The catching of a number of pigeons in the air with an empty net was performed in a manner superior to any ever witnessed by the writer.

"A Bachelor's Dream"—the renamed "Bridal Chamber" illusion—was a hit and the production of two women in the bedroom cabinet noted, as in contrast to the one woman production of the older version.

The Afghan Bands was sold well and a number of neat and well-executed card manipulations preceded the concluding illusion of the "Vanishing Horse," an origination of Blackstone's that wins by a head and neck against all other competitors in the race of vanishing animal effects.

A remarkably cleverly devised setting Urbanesque in its details forms the background for a Klu Klux Klan meeting during which Blackstone is seized and tied in a sack. Another member of the gang rides in on a horse and at the crack of a revolver, the bag drops to the ground, the disguised rider removes his hood, and Blackstone, who had been previously tied in the sack is discovered

on the horse. Next, the horse is driven into a house well isolated from the stage and in a remarkably short time after the animal's entrance all the sides of the house fall away and the horse has vanished completely. To divulge the modus operandi of this newest illusive effect and masterpiece of necromancy, would take an expert description and unprofessional—it is a most cleverly devised, staged and executed piece of stage craft and will doubtless serve Blackstone for some time as a most valuable asset to the best act of magic that has been shown on the vaudeville stage in many years.—H. R.

FLORENCE PERRY

Theatre—State.

Style—Singing and Dancing.

Time—Eleven Minutes.

Setting—Special in "One."

Miss Perry has a neat way of rendering her routine of songs and dances. On the rise of the curtain she is discovered behind a semi-circular counter placed against the drop, on which are several dolls. Her head and shoulders only are visible, and the four costume changes that she makes are negotiated behind this counter. Her act is a well written one, all her "talk" being in verse, set to music. All the time she is on the stage the orchestra plays continuously, sliding from one number to another, so that the act runs speedily to the finish.

Miss Perry sings one song, a comedy Chinese number, and performs four dances. She is a cute person, and has a cunning little lisp that goes well with the idea of the act. Her dancing is well done, especially some of the toe-work she does. H. E. S.

MAGGIE CLIFTON & CO.

Theatre—23rd Street.

Style—Acrobats.

Time—Ten Minutes.

Setting—Special.

The act carries a special setting in full stage. This is an acrobatic act with Miss Clifton doing the understanding work of the offering. They do some good hand to hand work which they follow up with some work on a pole, the man mounting to the top of the pole while Miss Clifton holds it on her shoulder. The act is neat and the stunts done are both clever and intricate. Miss Clifton differs from most of the women understanders that we have reviewed inasmuch as she has a pleasing figure, is graceful and above all she has personality. The act scored at this house. It is an act that can hold down the opening or closing spot on any bill. S. H. M.

FISHER AND MILNE DINED

A joint farewell and welcome dinner was given by the New York Panatges office to Ed Milne and Ed Fisher at Cavanaugh's last week. The occasion was the departure of Ed Fisher from New York to Seattle to act as Coast representative for the Pantages circuit and the arrival of Ed Milne from Seattle to New York to act as Eastern representative. Agents who book the Pantages circuit were present.

NEW ACT FOR HACKETT & DELMAR

Jeanette Hackett and Harry Delmar will be seen in a new act next season which will be known as "Hackett & Delmar's Review of 1922." There will be eight people in the act, which will carry special scenery and wardrobe. The act will open out of town on August 21st and will then come into the New York Keith houses. Lew Winthrop will manage the act for Hackett & Delmar.



Anticipation

At the I. Miller Shops have already appeared the forerunners of the coming footwear fashions—a welcome announcement to the woman of advanced taste.

I. MILLER Feminine Footwear

562 Fifth Avenue
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State Street at Monroe

RAY READ

"THE FUNNY LITTLE TAD"

Starting the season right at the Columbia this week. Gayety Boston next week.
Featured with Hurtig and Seamon's Greenwich Village Revue

BILLY WATSON'S BEEF TRUST BEAUTIES PLAYS THE COLUMBIA THEATRE BROADWAY & 47TH ST., N. Y.

Week commencing August 21st. Matinee Daily. By special request after 5 years has Revived That Laughing Success. In two acts.

"KROUSEMEYER'S ALLEY" A Real Burlesque Show

Week Aug. 28 at Casino, Brooklyn.

Then Newark and Paterson, N. J.

WANTED

For the MARGIE COATE REVUE at the ALAMO CAFE, W. 125th Street, under Hurtig and Seamon's Theatre, a good singing and dancing soubrette, a neat singing ingenue and a clever singing prima donna. Call MARGIE COATE, Academy 0720, or Apply at Alamo any day after 3.30 P. M.

Mutual Burlesque Association PEOPLE WANTED IN ALL LINES

LOU REDELSHEIMER, General Booking Manager, Room 802, Columbia Theatre Building, New York.

P. S.—Chorus Girls Wanted. No Commission Charged.

CHORUS GIRLS

WANTED for "Jazz Babies" and "Follies and Scandals" now in rehearsal. Open Saturday, Aug. 26 in New York. Best inducements. Good looking girls. Report at once at Star Theatre, Jay and Fulton Streets, Brooklyn.

MATT KOLB.

TO OUR MANY FRIENDS!

We wish to thank you for your kind wires for our success on our maiden venture, THE MIMIC WORLD.

MAURICE E. CAIN and DANNY DAVENPORT

P. S. A world of credit to H. Mahieu & Company, Joe Glasel Studio, and Seymour Felix. We hope to repay you for every thing done to make THE MIMIC WORLD the greatest show on the Columbia Circuit.

JACK CONWAY ALIVE AND WELL

A persistent rumor to the effect that Jack Conway, the burlesque and vaudeville actor, had died suddenly in Boston was circulated along Broadway Saturday.

Upon investigation the CLIPPER learned that there was no truth in the rumor and that Conway is alive and well at his home in Melrose, Mass.

BILLIE OSBORNE MARRIES

Billie (Barnett) Osborne, sister of "Dot" Barnett, was married July 29 to Carl F. Reinhart, vice-president of the Mitten Mills, of Milwaukee, Wis. The wedding took place at the Lady Chapel of Christ Episcopal Church Waukegan, Ill. The couple will reside at 1025 Shepard avenue, Milwaukee. Mrs. Reinhart was a member of the "Cabaret Girls" several years ago.

BURLESQUERS IN ACT

Richy "Shorty" McAllister and Harry Shannon are rehearsing a new act of eleven people which will open shortly on the Keith circuit. Rose and Curtis will handle the act. McAllister and Shannon are two more ex-burlesquers who will be seen in vaudeville this season.

POSNER TO MANAGE "IRENE" CO.

Dave Posner will manage the Southern company of "Irene," which opens in Hampstead, L. I., August 31. Posner managed one of James E. Cooper's shows on the Columbia Circuit last season.

MARGIE COATE FOR ALAMO

Margie Coate was offered a forty-week contract over the Southern and Western Time, which she declined to accept. She will open at the Alamo Cafe on Labor Day in the Margie Coate Revue, in which she will be featured. Besides Miss Coate there will be four principal and eight chorus girls. Joe Wagner has taken over the Alamo and is redecorating and fitting it over.

HOWARD STAGES TWO ACTS

Tom Howard has staged two vaudeville acts. The "Hold Up," which is now playing Fox time, has five people in it, Justine Mac, Irene Leary, Matt Thompson, Jack Lynch and Ed Welch. His "Circus Day" act, with Lew Denny and Frank Ray, will open on the Pantages time in two weeks.

GREENWICH REVUE

(Continued from Page 14)

burlesque. She opened with a "Country Girl" number, followed by an "Indian" number, and finished with "Old Irish Mother of Mine."

She costumed her act distinctively and uses a special drop. The act is class and something different. Miss Hilson's number, "Waltz Divine," was nicely rendered.

Ward and Bohlman scored with their talking and singing act. They do just enough talk and have numbers that fit in to make their offering good. They know how to sell their "stuff."

Another scene follows with Read, Senna, Bohlman and the Misses White, Hilson, Webber and Miller, that went over.

Miss Arbuckle sang "Vamping Lady" exceptionally well and it was generously applauded. Senna and Miss Webber's talking, singing and dancing specialty more than pleased. Senna's eccentric dancing was exceptionally good and the tough number of Miss Webber was well executed. It's a fine act and was well received.

Miss White shows class in putting over "Strut Your Stuff" with the girls.

"Greenwich Village Revue" is in nine scenes and has been splendidly staged. It's a specialty, number and bit show—the specialties and numbers standing out. The material given the comedians to work with is not the best, but with two clever boys like Read and Senna there is no doubt that this part of the show will be taken, care of before the week is over, and they sure will find laughs and plant them in no time.

The show runs a little long now, but this is to be expected the first few performances.

Sid.

WHERE TO STOP

THE ONLY

JOS. T. WEISMAN



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FRIEND OF
PERFORMERS

In perfect health and getting fat. Back on the job as manager of METROPOLE HOTEL in St. Louis, the next Best place to home. Personal attention given to reservations.

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CHICAGO, ILLS.

Jack Seigel, Prop.—Bob. McKee, Mgr.

HOME FOR BURLESQUERS



MAX SPIEGEL PRESENTS EMIL "JAZZ" CASPER IN "PLENTY OF PEP"

Wishing All
in Show
Business a
Prosperous
Season. I
Know You
Do Me

Opening at Max Spiegel's Shubert Grand Theatre, Hartford, Monday, Sept. 11. Thirty-five or more weeks to follow.
Play the Affiliated Circuit.

POLI CIRCUIT

Week of August 14, 1922

BRIDGEPORT, CONN.

(First Half)—The Faynes—Harold Kennedy—Flashes from Songland—Taylor & Bobbe—Grette Ardine & Co. (Second Half)—Darling & Gore—Nat & J. Farnum—Kramer & Griffin—Pepper Box Revue—Harry Breen—The Doctor Shop.

NEW HAVEN, CONN.

Palace (First Half)—Taxie—Anthony & Freda—Katoucha—Harry Breen. (Second Half)—The Faynes—Col. Jack George Duo—Flashes from Songland—Taylor & Bobbe—Grette Ardine Co.

WATERBURY, CONN.

Palace (First Half)—Anthony & Adams—Adams & Morin—Rice & Werner—Holliday & Willette—Lindley's Serenaders. (Second Half)—Nippon Duo—Harold Kennedy—Hermine Shone Co.—Morris & Shaw—Taxie.

SPRINGFIELD, MASS.

Palace (First Half)—Nippon Duo—N. & J. Arnum—Kramer & Griffin—Pepper Box Revue—Annette—The Doctor Shop. (Second Half)—Cliff Jordan—Anthony & Adams—Take it Easy—Van & Fisher—El Ray Sisters.

WORCESTER, MASS.

(First Half)—Morton & Brown—Leon Varvara—Billy Sharp's Revue—Van & Fisher—Levene Troupe. (Second Half)—Fred Shields—Adams & Morin—Rice & Werner—Annette—Lindley's Serenaders.

SCRANTON, PA.

(First Half)—O. K. Legal—Dalton & Craig—Texas Comedy Four—Hall, Ermine & Brico. (Second Half)—Frank Work Co.—Billy Kelly Co.—Reilly, Feeley & Reilly.

WILKES-BARRE, PA.

(First Half)—Frank Work Co.—Billy Kelly Co.—Reilly, Feeley & Reilly. (Second Half)—O. K. Legal—Dalton & Craig—Hall, Ermine & Brico.

HARTFORD

Capitol (First Half)—Cliff Jordan—Col. Jack George—Nan Traveline Co.—Take it Easy—Morris & Shaw—El Ray Sisters. (Second Half)—Morton & Brown—Leon Varvara—Holliday & Willette—Katoushka—Anthony & Freda—Modern Cocktail.

MINNEAPOLIS

Kitamura Japs—Falco & Richards—Pardo—Pardo & Archer—Golden Bird—Abbott & White.

PANTAGES CIRCUIT

Week of August 21, 1922

WINNIPEG, MAN.

Jean & Valjean—Ross & Edwards—"Fate"—Rives & Arnold.

GREAT FALLS AND HELENA

Carson & Kane—Goetz & Duffy—Billy "Swede"—Hall—Page, Hack & Mack.

BUTTE, ANACONDA AND MISSOULA

Juggling Nelson—Feis & Tennyson—Tyler & Crollus—Golden Bird—Rose Wyse—"Stepping Some."

SPOKANE, WASH.

Four Roses—Hudson & Jones—Valentine Vox—Brower Trio—Davis McCoy—Robyn Adair Co.

SEATTLE, WASH.

Wilfred Dubois—Marion Claire—Harry Downing Review—Monroe Salisbury—Four Bonsettis.

VANCOUVER, B. C.

Delmore & Lee—Conn & Hart—Al Jennings & Co.—Anderson Revue—Green & Dunbar—Sampted & Marion.

TACOMA, WASH.

Page & Green—Fulton & Burt—Lorner Trio—Gallarini Sisters—Walter Weems—Alexander the Great.

PORTLAND, ORE.

Gordon Wilde—Ward & King—Sybil Johnson's Juvenile Dancers—Bob Willard—Indoor Sports.

TRAVEL

Three Belmonts—Crane Sisters—Wallard Jarvis Revue—Caledonian Four—Willard Mack & Co.

SAN FRANCISCO

Victoria & Dupree—Charlie Murray—Springtime Frivolities—Ferry Corwey—Lipe & Emerson.

OAKLAND, CAL.

The Dress Rehearsal—Fred Berrens—Parish & Peru—Homer Sisters—Dams Artistiques.

LOS ANGELES, CAL.

O'Hanlon & Zamboni—Bob Pender Troupe—Jim Thornton—Pettit Family—Coscia & Verdi.

SAN DIEGO, CAL.

Schichtl Marionettes—Judson Cole—Mlle. Rhea Co.—Britt Wood—"Love Nest."

LONG BEACH, CAL.

Lockhart & Laddie—Byron & Haig—Carl McCullough—McLellan & Carson—Billy Bouncer Circus—Marion Gibney.

SALT LAKE CITY, UTAH

Pantages Opera Co.—Emily Darrell—Rulowa Ballet—Lipinski's Dogs—Jones & Crumley.

ODEN, UTAH

Emile & Willy—Callahan & Bliss—Royal Revue—Telaak & Dean—Oh, Boy.

DENVER, COLO.

Will Morris—Nada Norraine—Robert McKim Co.—Four Byron Girls—La France & Byron—Johnny Elliott & Girls.

COLO. SPRINGS AND PUEBLO, COLO.

The Pickfords—Bowman Bros.—Clinton & Capell—Whipple Huston Co.—Novelle Bros.

OMAHA, NEB.

Brown & De Lue—Eary & Eary—Seymour & Jeannette—Jack Conway Co.—Clark & Verdi—Erford's Oddities.

KANSAS CITY, MO.

Hori & Nagami—Beeman & Grace—Hibbit & Malle—Powell Quintet—Lulu Costes Co.

MEMPHIS, TENN.

Mrs. Romeyn Jansen—Walter Brower—Craig & Holdsworth—Kuma Four—Ford & Price—Chas. Rogers Co.

WESTERN VAUDEVILLE

Week of August 21, 1922

SPRINGFIELD, ILL.

Majestic (First Half)—Adroit Bros.—Peggy Brooks, Harry Hayden & Co. (Second Half)—Nelsons—Cameron & O'Connor—Mme. Doree Celebrities—Jack Benney—Luther Bros.

TERRE HAUTE, IND.

Hippodrome (First Half)—The Seebachs—Closson & Klee—Mme. Doree Celebrities—Jack

Benney—Luster Bros. (Second Half)—Adroit Bros.—Peggy Brooks—Harry Hayden & Co.—Ned Norworth & Co.

SOUTH BEND, IND.

Orpheum (First Half)—Jason & Harrigan—Angel & Fuller—Casler & Beasley Twins—Ned Norworth & Co. (Second Half)—The Seebachs—Mabel Harper & Co.

DAVENPORT, IOWA

Columbia (Second Half)—Degnon & Clifton—Jada Trio—Charlie Wilson.

AURORA, ILL.

Fox (First Half)—Sankus & Sylvus—Bernivici Bros. & Co. (Second Half)—Larimer & Hudson—Seven Brown Girls.

BLOOMINGTON, ILL.

Majestic (First Half)—Signor Friscoe—Waldron & Winslow. (Second Half)—Dougal & Leary—Bobby Henshaw—Four Ortons.

ELGIN, ILL.

Rialto (Second Half)—Harry & Anna Seymour—Henry Santry & Band—Santry & Seymour.

ROCKFORD, ILL.

Palace (First Half)—Melnotte Duo—"Flirtation." (Second Half)—Frank Brown—Pantheon Singers—Jack Osterman.

MADISON, WIS.

Orpheum (First Half)—Frank Brown—Pantheon Singers—Jack Osterman. (Second Half)—Melnotte Duo—"Flirtation."

ST. LOUIS, MO.

Columbia (First Half)—Four Barths—Norman & Landee—Wm. Morrow & Co.—Sels Bros.—Lefevre—Sykes Cycling Four. (Second Half)—Bell & Gray—Ming Toy—Pickford's Seals.

Skydome (First Half)—Walzen & Lee—Franchin—Pickford Seals. (Second Half)—Hart & Francis—Norman & Landee—Wm. Morrow & Co.—Lefevre—Sykes Cycling Four.

SIoux CITY, IOWA

Orpheum (First Half)—Karol Bros.—Faber & McGowan—Bailey & Cowan—Rabcock & Dolly—Ethel Parker & Co. (Second Half)—The Saytons—Fenton & Fields—Bailey & Cowan—Emily Lea & Co.—Claude Coleman—Gus Fowler.

ST. LOUIS, MO.

Grand—The Halkings—Fisher & Smith—Murray & Volk.

MILWAUKEE, WIS.

Majestic (Second Half)—Royal Sidneys—Bob & Peggy Valentine—Larry Comer—Fries & Wilson—Sternad's Midgets.

GALESBURG, ILL.

Orpheum (First Half)—Love & Wilbur—Charlie Wilson—Seven Brown Girls. (Second Half)—Sankus & Sylvers—Casler & Beasley Twins.

JOLIET, ILL.

Orpheum (First Half)—Dougal & Leary—Bobby Henshaw—Four Ortons. (Second Half)—Corradini Animals—Signor Friscoe—Waldron & Winslow.

MARCUS LOEW CIRCUIT

Week of August 21, 1922

NEW YORK CITY

American (First Half)—Todesca & Todesca—Grace Leonard & Co.—Frear, Baggott & Frear—Fields & Fink—Elizabeth Solti & Co.—Rose Allen—Chas. Mack & Co.—Scott & Walde. (Second Half)—Les & Gertie Ashwell—Ed Hill—Ambler Bros.—Altina, Casange & Co.—Gerald Griffin & Co.—Loney Naze—Jeff Healy & Co.—Lew Hawkins—Tom Sawyer & Co.

Boulevard (First Half)—Evans & Massard—Nick & Gladys Vargo—Roland Kelly & Co.—Coughlin & Taylor—Paul Shine & Co. (Second Half)—Wonder Seal—Katherine Stang & Co.—Frey & Rogers—Weber, Beck & Fraser—Little Pippifax & Co.

Delancey Street (First Half)—Yoho Japs—Thornton Sisters—Altina Carbone & Co.—Brown.

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For The Boudoir
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GUARANTEED

HOTEL ARISTO
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Near Broadway, N. Y.
ELECTRIC FAN IN EVERY ROOM
Rooms \$10.50 Week—With Bath \$12.00 Up

ARTHUR S. LYONS
Presents
HAM TREE HARRINGTON
(The vest pocket Bert Williams)
Sensational Comedian and Star of
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REGAL ADVANCE SEPT. LIST

The advance September list of Regal Records contains six popular dance records, two popular vocal, one special jazz, one Hawaiian and four standard records. Seven of the records are released in August. Popular dance records are: 9336, "My Cradle Melody"—"Who'll Take My Place When I'm Gone"; 9337, "J'En Ai Marre"—"Listening on the Radio"; 9338, "Don't Bring Me Posies"—"Through the Night"; 9339, "Dancing Fool"—"Blue Eyed Blues"; 9340, "Georgette"—"The Sneak"; 9341, "Hot Lips"—"You Can Have Him, Blues."

The vocal records are: 9342, "Sweet Indiana Home"—"My Cradle Melody"; 9343, "Mary Dear"—"Only a Smile"; 9344, "I've Got to Cool My Doggies Now"—"Send Back My Honeyman." The rest of the list are standard and Hawaiian selections.

Those of the above records which are released in advance are: 9337-9339-9341-9343-9344 and two standard numbers.

RECORDING LABORATORY CLOSING

The recording laboratory of the Columbia Graphophone company closes at the end of the week for a two week period during which time vacations will be taken by those connected with the laboratory. The day after Labor Day is the date set for re-opening.

Two laboratories that have been closed for the usual summer vacations re-opened this week, the Victor and Pathe having opened Monday. The Brunswick laboratories now closed will re-open next Monday and the Edison recording department a week later, August 28th. The Okeh laboratories which were closed early in July resumed work sometime ago.

SYNCOPTORS IN VAUDEVILLE

The "Society Syncopators," a nine-piece orchestra which is one of the Paul Specht units, is opening this week in vaudeville, playing the last half at the Coliseum. Jack Denny, songwriter, and Bobby Folsom are with the act.

Two numbers have been recorded by the orchestra for the Regal Record Company which are on the September list. 9341 "Hot Lips"—"You Can Have Him I Don't Want Him Blues," is the disk.

ROLLS AND RECORDS

COLUMBIA ADVANCE RELEASES

The Mid-month list of Advance October releases of Columbia Records which will be on sale about September 10th, include three dance records and two popular song vocal disks.

The dance records are: A-3660, "Say It While Dancing"—"The Sneak"; A-3662, "Georgette"—"Send Back My Honey-moon"; A-3661, "Flapper Walk"—"Grey Morn." These are by Eddie Elkins' Orchestra, Ted Lewis and Frank Westphal orchestras.

Popular songs by Frank Crumit and Dolly Kay are: A-3666, "In My Home Town"—"The 19th Hole," and A-3664, "Lonesome Longing Blues"—"If I Can't Have You I Don't Want Nobody at All."

The regular Columbia October list goes on sale about September 20th and contains a wide variety of selections in the popular field by several orchestras and well-known comedienne and comedians.

RECORDS SELLING AT FAIR

Booths occupied by phonograph and record manufacturers at the National Merchandise Fair at the Grand Central Palace, are proving to be a great record selling proposition, buyers from all parts of the country being able to hear the new records and place orders for them at the booths.

The fair is open to buyers only and is under the auspices of the National Retail Dry Good Association and other similar organizations. About every record company in town has a demonstration booth and sales representative at the fair.

REGAL SPECIAL OUT

"Count Those Days," a Leo Feist, Inc., song which has made a hit in the West is being put out by the Regal Record company as a "special" owing to the persistent demand for the song from their Western trade. "Say It While Dancing," will back "Count Those Days," which is a fox-trot novelty ballad.

ADVERTISING LOPEZ RECORDS

The General Phonograph Corporation is taking advantage of the Vincent Lopez Orchestra playing at the Palace Theatre and are advertising the Okeh records made by the orchestra in the theatre programmes on the page opposite the list of acts. Most of the selections made by Lopez for the Okeh have been of recent date and are being played now at the theatre, which does much to increase the sales of the disks. The Okeh company have a two year contract with Lopez as an exclusive artist.

U. S. MUSIC CO. RELEASES

The U. S. Music Company is issuing with their next list the first of the new Jewish word rolls of popular numbers. Although foreign rolls are always a feature of the U. S. lists, most of them are standard selections and the Jewish popular rolls are a new feature.

A special release has been made by the U. S. Music Company of 40,840, "I Wish There Was a Wireless to Heaven," a ballad.

SPECHT SIGNS WITH COLUMBIA

Paul Specht has just been signed by the Columbia Gramophone Company to make records for them exclusively. The salary is reported to be the highest ever paid by this company to any orchestra.

Specht, who calls his style of playing "Rhythimized Symphonic Syncopation," will begin on his contract by recording "Silver Stars" and "In Rose Time."

CALACE AT THE BELLECLAIRE

Arthur J. Calace, who for the past year has with his trio been playing at the Hotel Belleclaire, is now on roof with the following instrumentalists, Jack Wasserman, saxophone; Milton Meyer, Piano; Walter Lustic, cornet; Michael Griper, banjo, and Nat Luster, drums.

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CONCERTS BROADCASTED

The four final concerts of the Philharmonic Society Orchestra, given at the Lewisohn stadium in New York city, were broadcasted over an area covering a circle of 2,000 miles. This was done by special arrangement between the Westinghouse Electric Company, the American Telephone and Telegraph Company, the orchestra officials and the Government. Special apparatus has been constructed for the purpose, and is being kept for future service. The concerts closed on Sunday night, and the broadcasting made it possible for about a million people to hear them. The broadcasting began at 9 o'clock, daylight saving time, and lasted for one hour and a half.

MUSICIANS MEET AT CHILDS'

Childs' Restaurant, on the Boardwalk, Atlantic City, on Saturday nights is the headquarters for all the band and orchestra men of the various big publishers. Prominent among the faces visible at 2 a. m. Sunday morning, looking worn out from their hard tussle with the orchestra leaders were Jack Coombs, George McConnell, Ed McCauley, Jack Diamond, Rennie Cormack, Scotty Middleton, Fisher, Daniels and Higgins, Carl Zoehrs, Harry Link, Marty Fay, Maurice Staub, Leo Moore, Harry Hoster and Jimmy Cullen.


SPECIALE ENGAGING MUSICIANS

Mike Speciale, leader of his Carleton Terrace Orchestra, now playing at the Carleton Terrace, Cleveland, was in New York this week in quest of additional musicians with whom he intends to enlarge his orchestra to nine pieces.

The orchestra recently completed an eleven week run at the two Loew houses in Cleveland, the State and Park theatres.

ABE HOLZMAN RETURNING

Abe Holzman, manager of the orchestra and band department of Remick's will return to-morrow after a two weeks' vacation.



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ACTS FIGHT IN CLARK STREET

CHICAGO, Aug. 14.—Billy Stoneham and George Voelk, vaudeville actor, staged a fight in Clark street near the City Hall Square Building one day last week which was witnessed by an enormous crowd and ended with a riot call.

They met in the street and Stoneham said "You're stealing my stuff." "You're a liar," replied Voelk. Then Stoneham rushed, they clinched and bounded against a news stand. Over it went and the fighters with it. Women screamed, a crowd rushed up and the traffic cop sent in a riot call.

Both men were taken to the police station, where Stoneham pulled a big roll of bills from his pocket, peeled off \$25 for bail and started out. "Don't leave me here all alone, Bill," wailed Voelk, and Stoneham peeled off another \$25, and the pair walked out arm in arm.

TANGUAY AT WALTON ROOF

Eva Tanguay is this week at the Walton Roof, Philadelphia, where with her own orchestra she is doing a big routine of new songs. A record-breaking salary is being paid the comedienne for the engagement.

EDITH HALLOR TAKES CHILD

The Supreme Court will render a decision on August 28 as to whether Lawrence Weber, theatrical manager, or his former wife, Edith Hallor, now Mrs. Jack Dillon, will have the custody of their infant son, Lawrence Weber, Jr. The court was appealed to last week, after Mrs. Dillon had taken possession of the boy, whom she found, with his nurse, in Central Park, and had taken him to the home of her mother, at 407 West 145th street.

When the nurse reported that the boy was taken by Mrs. Dillon, Lawrence Weber, Sr., communicated with his attorneys, William Klein and Stanchfield & Levy, 120 Broadway. The result was a writ of habeas corpus, which was returnable on Friday last before Justice Burr of the Supreme Court. In the action, Justice Burr awarded temporary custody of the child to Weber, with permission to Mrs. Dillon to see the child whenever she desires. The case will be heard at 10.30 A. M. on August 28.

"ALMER" FOR GRACE GEORGE

William A. Brady will soon place in rehearsal a new piece entitled "Almer." Grace George will head the cast. Others engaged for the piece are Robert Warwick and Norman Trevor. The piece will open at the Playhouse on October 15.

ACTRESS QUILTS SHOW TO WED

Adele Rolland left the cast of "Partners Again" without notice last week to become the life partner of Clarence Levy, of Rochester. Miss Rolland had been appearing in the leading female role of the "Potash and Perlmutter" play at the Selwyn, and failed to appear on Tuesday night. An understudy, Miss Babe Born, appeared in her role for several performances, and on Wednesday Arch Selwyn received word from Rochester that Miss Rolland had gone there and was married. Clara Moores, last seen in "Pot Luck," is now playing her role and will continue for two weeks, when she is scheduled to begin rehearsals in "The Circle," in which she is to succeed Estelle Winwood.

ARNOLD PRODUCING REVUE

Billy Arnold placed in rehearsal a new revue last week. The production goes into the Moulin Rouge, opening either the 8th or the 15th. Arnold, besides staging the revue, designed the costumes, which are being made by Rosen. Al Mitchell wrote the music for the piece, which was booked by Harry Walker. In the cast are the Leslie Sisters, Frank Blyler, Naja, the Ward Sisters, Casanova and Renee, and a chorus of sixteen girls and boys.

EQUITY PLAYERS TO DO AM. SHOWS

The Equity Players, Inc., who will open their season at the Forty-eighth Street Theatre in October, and will present five plays during the season, may produce only plays by American authors. The play-reading committee of the organization are said to have discovered several unusually good plays which have been written by hitherto unknown young American writers and are hopeful of not having to resort to the production of any European plays.

It had previously been intimated that Equity Players would produce two American plays and three foreign, but chances are now that at least three and possibly four or the entire five will be the works of native authors.

GENE O'BRIEN SERIOUSLY HURT

LOS ANGELES, Aug. 14.—Eugene O'Brien is in a serious condition in a Hollywood hospital, with internal injuries received as a result of being run over by a motor truck last week. O'Brien was walking on a highway in the Hollywood Hills when the accident occurred.

EDYTHE BAKER IN "HITCHY-KOO"

Edythe Baker, the pianist ingenue, last seen in "The Blushing Bride," has been engaged to appear in "Hitchy-Koo." She will do the leading female role.

Attention Managers!!!

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BIESE RECEIVES BIG OFFERS

Paul Biese, who is dispensing the music at the Cafe des Beaux Arts, Atlantic City, will close his season there shortly after Labor Day. He has already received several flattering offers from New York and Chicago interests but has not yet decided on his plans for the coming season. The excellent qualities of the orchestra have attracted the attention of restaurateurs and hotel proprietors all over the country, Biese's reputation also standing him in good stead.

Biese formerly appeared under the Benson banner, playing nearly every cabaret or hotel of prominence in the Windy City. Among others, he played at the Green Mill, Marigold and Rainbow Gardens, the Pantheon, the Senate, College Inn, Tip Top Inn, Rector's, North American and the Hotel La Salle Roof. This season he went out for himself and has been at the Beaux Arts all summer.

The members of his combination are: Paul Biese, violin and saxophone, director; Henry Lange, formerly with Whiteman, pianist; A. Kavale, clarinet and saxophone (5); Tony Ciccone, saxophone (3) and violin; Dick Ede, banjo and piano; Walter J. Smith, souzaphone and string bass; Clarence Bittick, tympani and drums; George Stell, trombone; Jack Swerdlow, trumpet.

FRY SEASON EXTENDED

Charles Fry's Orchestra, playing for the dancing at Young's Pier, have had their season extended to October 31. This is eight weeks longer than their contract called for. During the winter Fry and his men work for society dances and entertainments in and around Philadelphia and have achieved recognition as one of the leading dance combinations in the country.

Fry has again been chosen musical director for the Atlantic City Pageant, the annual carnival of Mardi Gras of the Boardwalk City. This is a position of considerable honor and calls for a good deal of hard work.

ESTLOW GOING TO FLORIDA

Bert Estlow, who directs an orchestra of five men at the Latzcellar, Atlantic City, expects to leave this fall on a long deferred motor boat trip to Florida and the gulf. Estlow planned to take this trip with a friend about three years ago, but he has been so busy summer and winter that he could not find the time. Now he has decided not to consider any further booking until after he has made the trip.

The members of his organization are: Bert Estlow, piano; Jules Fielder, drums; Murray Deutsch, saxophone; Joseph Venuti, violin; Sam Dibert, banjo.

HUGH SHUBERT AT STAR

Hugh Shubert who for several seasons has been leading the orchestra at the Yorkville Theatre, which plays stock, will next season lead the orchestra at the Star Theatre, Brooklyn, which will play Mutual Circuit Burlesque shows.

Shubert has become quite a favorite at the Yorkville Theatre.

ORCHESTRA NEWS

MILLER SELLS INN INTEREST

Ray Miller, who purchased a half interest in the Blossom Heath Inn about a month ago, has resold his interest and is no longer connected with the Merrick Road resort in a proprietary capacity. Miller had been playing at the Blossom Heath during the Summer, and, about a month ago, bought out Harry Susskind at a price reported to be about \$65,000. It is said that after Miller became half owner continual differences arose over managerial policy, and he finally accepted an offer that had been made for his interest.

Miller will remain at the Blossom Heath for about two or three more weeks, after which he will probably be seen in vaudeville, although the producers of one of Broadway's largest revues are negotiating for his services.

"FIVE KINGS" FOR SHUBERT

The Five Kings of Syncopation, the organization which first sprang into prominence when featured with Sophie Tucker, and which toured the Shubert Vaudeville all last season, will reopen on the Shubert time during the coming season. The quintette are about to gather together again, after spending the summer months according to their individual tastes, and will put in about three weeks, far away from Broadway, working up their new act.

The Five Kings of Syncopation, as at present constituted, has the following membership. Danny Alvin, Irving Rothschild, Al Levine, Eddie Richmond and Jules Buffano. Buffano is the business manager for the act. During the past summer, Buffano has been playing in Keith vaudeville with Lester Allen, and is now with Rose and Moon, a dance act.

VOCALIST WITH MARTUCCI

Harry Mosse, the vocal soloist with Simone Martucci's Orchestra, which Joe Franklin booked at Trommer's Dining Gardens, has acquired a new comedy "Wop" rendition of "Oh, Marie" which Martucci is featuring nightly. He has also added "Indiana" to his repertoire.

GUARANTE GOES ABROAD

Frank Guarante, member of Paul Specht's Orchestra, has sailed for Europe on the S.S. *Conte Russo* as the personal representative of the Hotel Astor leader.

He will visit England and the Continent for the purpose of introducing the Specht style of orchestra abroad and will be gone for about a month.

SPECHT SIGNING ORCHESTRA

Paul Specht left Monday for a three days' trip to the seaside resorts, seeking orchestras that he deemed suitable for booking during the coming season. He has several orders on hand and wishes to use established organizations to fill them.

SATTERFIELD SEASON EXTENDED

Tom Satterfield, who has been playing at the Cafe Martin, Atlantic City, all summer, has had his season extended until October 1. This is about four weeks longer than he was engaged for. This popular young leader, whose style of playing has attracted the attention of several of the record companies and some of the larger cabaret owners in New York and Philadelphia, is now dickering with several of these record companies for a long time contract.

Arrangements are being made to have Satterfield's orchestra open in New York immediately on the conclusion of his Atlantic City engagement. The organization is to be enlarged to ten men, another cornet and a saxophone to be added.

Satterfield makes all of his own arrangements, and, in fact, has been sought after by several other Atlantic City leaders who desired his services in this capacity, after hearing his orchestra.

PHILLIPS AT MARLBOROUGH

Barney Phillips who has had the orchestra at the Marlborough Grill for the past season, has been re-engaged for the coming season. Phillips has added two men to his combination for the coming season which will open on August 15th.

JESSE GUNTHER TO RETIRE

Jesse Gunther, leading the orchestra at the Breakers, Atlantic City, after having been at this hotel for three years, will retire in the fall to enter the real estate field. He sees a great future in Atlantic City real estate and has been dealing in it on the side for some time.

ARRIGA AT PARK AVE.

Arriga and an orchestra of six men is playing at Pierre's, 290 Park Ave. Arriga is under Sherbo's management. Pierre's is patronized by the Fifth Avenue set, with which Arriga is quite a favorite.

SILVER FOR MURRAY'S

Frank Silver and his Music Masters, now playing at the Fountain Inn, Lynbrook, have been booked at Murray's Roman Gardens and will open there shortly after Labor Day.

WINKLER WITH PIKE

Bill Pike has added Frank Winkler to his orchestra now playing at Murray's. Winkler plays the clarinet and all the saxophones.

ADNEY IN MONTREAL

Glenn Adney with his University Trio, have opened an engagement at Ciro's Restaurant-Cabaret, in Montreal.

LEROY SMITH AT LA MARNE

LeRoy Smith and his orchestra of nine men are playing at the Cafe LaMarne, Atlantic City, in conjunction with the "Shuffle Along" revue at that place. The members of the organization are all dressed up in bandana handkerchiefs and duster coats, with big straw sun hats. They will probably remain at La Marne until after Labor Day, at which time it is thought they will return to Reisenweber's, unless there is a change in the plans.

Smith has accomplished a lot with his combination and has acquired a large following among Atlantic City dance patrons. He has adopted a style of playing all his own and ranks high among the established orchestras of the country.

Smith's reputation from Detroit preceded him, but since he has been at Atlantic City it has continued to grow in leaps and bounds. Besides playing for the dancing at LaMarne he also plays for the music for the revue, keeping the men going with but a three minute intermission between dances. Smith and his men play as if they liked their work, which shows in the results he obtains.

KERR FOR CAFE L'AIGLON

Charlie Kerr and his orchestra of nine men will again be heard at the Cafe L'Aiglon, Philadelphia, as he has been re-engaged for the coming season. The L'Aiglon, which was formerly located at 15th and Chestnut streets, will be at Broad and Walnut.

Kerr is said to have received a substantial advance over last year's contract. He is featuring his drummer, one of the best orchestra clowns in the section.

DABNEY TO PLAY MATINEE DANCES

Ford Dabney's Orchestra, now playing at the Palais Royal, Atlantic City, at the request of the people of the North Side of the seaside resort, will play for two matinee dances at the Waltz Dream, appearing there Saturdays, August 19 and 26.

GREEN AT THE BILTMORE

Jack Green, at the Biltmore Cascades, is supervising the work for Hazay Natzi. The dancing at the Biltmore is continuous, there being two orchestras of ten men each, Green directing the older organization.

BREMER ON VACATION

Grove C. Bremer's Syncopators' Band has gone to the mountains for a few weeks' rest to get into trim for their fall engagements.

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The Sensation of Atlantic City

NOW AT
THE BEAUX ARTS

OFFERS TO VOTE ON SHOP

(Continued from Page 5)

is better in private. But let's consider rather what are the principal grievances the P. M. A. has against Equity:

"First, there is an objection to our affiliation with the American Federation of Labor. As far as we can see into the minds of our people they are quite satisfied with that relationship. They recognize the ideals behind that wonderful organization, and the moral if not material support which it can give to its members. The employers themselves are highly organized, and for us to abandon our affiliation would place us in an inferior position and invite a return to the chaos of old.

"Then, there is the Equity Shop, the definition of which is that Equity members will not play with non-members. Surely that is their right, or the right of anyone, to make as a condition of acceptance of an engagement that the other people in the company shall belong to their Association.

"I have tried to show that a strong organization is an advantage to all—it protects not only the actor and the manager, but also the reputation of the theatre. Without Equity Shop such an organization would be well nigh impossible.

"Equity Shop was put into effect in a perfectly democratic and constitutional way. A petition signed by three hundred of our members was sent to the Council, asking that a meeting be called to discuss the question. At that meeting it was decided that it be put up to a referendum vote, but before doing this six months were allowed to elapse, during which time the pros and cons had every chance of making themselves heard. Even after the printed form of vote had been mailed from the office, another four weeks was given before the polling closed. This was to avoid a hasty decision.

"You, yourself, Mr. Thomas, remember that the Dramatists' Guild took advantage of this period, and a committee of three, of which you were one, issued a statement, published in most of the newspapers of the country, condemning Equity Shop. The actors doubtless read your statement and pondered over it, but it did not affect the result, since the vote was 30 to 1 in its favor. The actual figures were 3,398 for and 115 against. This was a very large vote indeed, although it may not seem so

from the actual figures, but it must be remembered that most of our people are constantly on the move and consequently difficult to reach. Upon only one occasion has a larger vote been cast, and that was for the annual election in 1920, when Wilton Lackaye and John Emerson were rival candidates for the office of President. The total vote on that occasion was 3,755.

"It has been frequently stated of late that the opinion of the actors has changed—that they no longer believe in Equity Shop. We do not think this is so, but for the sake of a peaceful adjustment we would be perfectly willing to send out another referendum vote, on the condition that if it were again favorable to Equity Shop the Producing Managers would accept it without further cavil—as we would in case of a reversal—and both sides get together for the following purpose:

"To consider changes in the new contract, to date from June 1, 1924. In case the committees appointed by the two Associations could not agree on any particular point, or points, then an independent arbitrator would be called in to decide. Our new contract could thus be drawn up with speed and dispatch, and the unrest which at present exists would be removed. After the new contract went into effect a permanent board of arbitration could be appointed—such as now is in existence, for individual cases, but with an independent umpire.

"However, Mr. Thomas, if this proposed solution, put forward in good faith, fails to please, you can rest assured that Equity is always willing and anxious to listen to any plan that is for the good of the theatre, and we will try to work with you in a progressive and enlightened way."

KITTY GORDON FOR BAL TABORIN

Kitty Gordon, with her wonderful wardrobe, opened at the Cafe Bal Taborin, Atlantic City, Monday night. She has added several new numbers to her repertoire and has some new gowns that made the spectators gasp in admiration.

MANNY BESSER IN ACT

Manny Besser, former burlesque comedian, is playing the Loew Time with Irving Irwin, in an act called "Don't Say the Cook."

FAVERSHAM FILES COUNTER CLAIM

Mrs. Mary Opp, who is suing her son-in-law, William Faversham, the actor, for \$11,000, she alleges is owing her, filed papers in the Supreme Court last week in which she asserts that she is without means to support herself, all because of Faversham's imposition upon her. Faversham has filed an answer to the suit in which he denies the charges against him and sets up a counter-suit for \$100,000, which he alleges is due him for his twenty years' support of Mrs. Opp at her home, 214 East Seventeenth street. He claims that Mrs. Opp promised to compensate him for this amount.

In answer to this claim, Mrs. Opp says she occupied only one room of the house during the twenty years, and that Faversham had agreed to pay for his and his wife's tenancy and to pay her \$800 a year and board her. She says:

"He was legally as well as morally bound to support his wife, and he pretended to be able to do this in a lavish manner. This resulted at times in both of them running into debt. These loans the defendant himself promised to repay—not merely if his wife did not. The loans were upon his credit—not hers."

Mrs. Opp alleges that Faversham induced her to sign papers for a mortgage of \$3,000 on the Seventeenth street property without her knowledge of the contents of the document. Her actor-son-in-law denies this charge and says he gave her \$2,000 monthly to keep up the house.

SCREEN STAR AND WIFE SPLIT

LOS ANGELES, Aug. 14.—William S. Hart, screen star who played the hero of Wild West adventures, and his wife, who was Miss Mildred Westover, screen actress, have separated after five months of married bliss. The couple were married last December and it became known that they parted three months ago.

Mrs. Hart has started an action for divorce, according to rumors following the announcement of the separation. Mr. Hart acknowledged the fact of the separation and said that he had made ample provision for his wife and unborn child.

HOLDSWORTH AT SEASIDE

Saxie Holdsworth and his orchestra are now playing at Murray's, Seaside, L. I.

PEGGY MARSH AT RITZ CARLTON

ATLANTIC CITY, Aug. 12.—Peggy Marsh and Buster Johnson, her husband and dancing partner, are now appearing at the Ritz-Carlton Hotel here, in the tea room and restaurant. Miss Marsh closed an engagement at Martin's here two weeks ago.

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Gigantic collection of 140 pages of new, bright and original vaudeville comedy material, embracing everything that can be of use to the performer, no matter what sort of an act, monologue, parody or fill-in bits he may require. Notwithstanding that McNally's Bulletin No. 8 is bigger in quantity and better in quality than ever before, the price remains as always, one dollar per copy. McNALLY'S BULLETIN No. 8 contains the following tilt-edge, up-to-date comedy material:

- 21 SCREAMING MONOLOGUES. Each one a positive hit.
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DEATHS

JAMES COOGAN WHITELY, a well known figure in Denver musical circles and a representative of the Leo Feist, Inc., music house, died August 3, in Denver, following a long illness. He was 37 years old, and is survived by his widow, Mrs. Lily Whitely, and a sister, Miss Bert Whitely, of Brooklyn, N. Y. He was a member of the Chicago lodge of Elks. The funeral services were held at Holy Ghost Church, and burial took place at Elks' Rest in Riverside cemetery, the ceremonies at the grave being conducted by the officers of the Denver lodge of Elks.

JENNIE PARKER CORBETT, actress, died last Thursday at Amityville, L. I., after a lingering illness. She was eighty-six years old.

Known on the stage as Jennie Parker, she retired twenty years ago after playing leading roles with Edwin Booth, James A. Hearn, Edwin Adams, E. L. Davenport and others. She was under the management of such impresarios as John T. Ford, John A. Stevens, Colonel Sinn and Leonard Grover.

More than twenty old-time actresses and actors now guests at the Actors' Fund Home at Staten Island were gathered at the pier at the Funeral Church, as well as other old-time actors who are still on the stage. The services were conducted by the Rev. J. W. Burras of Trinity Chapel. Burial was in the Evergreen Cemetery.

Miss Parker is survived by one brother, Samuel Parker, and two sisters, Mrs. William J. Gross and Mrs. Newton Chisnell, all children of the late Samuel Parker, actor.

RICHARD DUFFY, of the vaudeville team of Duffy and Kellar, died of heart disease at the Mount Sinai Hospital, last week.

He is survived by his widow, Adele Kellar, his stage partner. The funeral was held last Thursday at the Funeral Church and interment was at Greenwood Cemetery.

TEDDY H. ROBERTS, vaudeville actor and manager whose name off stage was Theodore W. Aronson, died last week in Newark, N. J., while in a barber chair, as a result of being gassed in France while in the army.

He was 33 years of age and lived in Newark. He was gassed three times while in the service and since his return from France had been in poor health. He gave up his vaudeville work and became manager of a theatre in Newark.

F. C. SHUMAN, retired musician, died last Friday at the home of his daughter, Mrs. Pangborn, Hagerstown, Md. He was 74 years old and succumbed to heart disease.

Mr. Shuman was a native of Germany and was a musician of marked ability. He was formerly associated with the Boston Symphony Orchestra and the Metropolitan Opera House. He also played under some celebrated directors, including Sidel, Damrosch and Sousa.

In addition to his daughter he is survived by an elder brother, Carl Shuman, of Dorchester, Mass., and two sons, Max and Carl, of New York City.

FRED A. HODGSON died at Peterboro, Ont., Canada, August 8. He was formerly well known as agent and business manager of theatrical and operatic attractions and for number of years was the acting manager of the Orrin Brothers Circus in the City of Mexico. He also directed the tours of the Ricardo Bell shows. Since his retirement from the show business, he has been active in the publishing business, also at the head of Collingwood, Ont., Bill Posting Co. Interment was made Aug. 10 in the family plot at Collingwood. He is survived by his widow Carrie, and four children.

LOUIS KOEMMENICH, a well known composer and director, who preceded Walter Damrosch as conductor of the New York Oratorio Society, was found dying in his home at 347 West 91st street on Monday night of this week.

The composer was found lying on the floor of his apartment and gas was escaping from several burners of the gas range. His wife said that Mr. Koemmenich must have lighted the range and neglected to turn off all the burners when he was through using it. Mrs. Koemmenich was so overcome by grief over the death of her husband that she required medical attention.

Mr. Koemmenich, a man of 55, returned home about 6 o'clock Monday evening. Soon after he entered the apartment he received a telephone call from Mrs. Koemmenich saying that she would be home about 10 o'clock in the evening. He seemed to be cheerful when he spoke to his wife over the telephone, according to Mrs. Koemmenich.

Another tenant in the apartment house smelled gas about 9:30 o'clock and notified the janitress, who called Patrolman Ryan of the West 100th Street Station after tracing the gas to the Koemmenich apartment. Ryan found the composer unconscious when he entered the apartment. He called an ambulance from Knickerbocker Hospital

and Dr. Pierce worked over the unconscious man in vain for thirty minutes, trying with the aid of a pulmotor to revive him. The composer was dead when his wife returned home. She fainted when she was informed of it.

In June, 1917, nearly two hundred singing members of the Oratorio Society held a protest meeting in Carnegie Hall because Mr. Koemmenich had not been re-elected to the position of conductor he had held for five years.

Mr. Koemmenich was born in Elberfeld, Germany, Oct. 4, 1866, coming to America in 1890. He served as conductor with the Brooklyn Choral Union, German Theatre in Philadelphia, Oratorio Society, Mendelssohn Glee Club, Beethoven Society and the New Choral Society. He conducted the first New York performance of Otto Taubmann's "Eine Deutsche Messe," George Schumann's "Ruth" and Enrico Bossi's "Jeanne d'Arc." He was the composer of numerous songs and choruses.

"LIGHTS OUT" LOOKS GOOD

STAMFORD, Conn., Aug. 12.—"Lights Out," a new comedy by Paul Dickey and Mann Page, which was presented at the Stamford Theatre this week preparatory to opening at the Vanderbilt Theatre in New York next Wednesday, proved to be an entertaining drama with plenty of exciting situations and lots of action. The play is well cast, the work of Francis Byrne, Marcia Byron, Beatrice Noyes, Cy Plunkett and Robert Ames standing out conspicuously.

The first of the three acts takes place upon the observation platform of a transcontinental train, speeding westward to Hollywood. The train's destination gives away the fact that the movies have a lot to do with the plot. Two crooks, Sebastian and Hairpin Annie, are on the train watching their opportunity to steal a grip supposed to hold a large sum of money, which is being carefully watched by its young owner. The owner, in a sentimental moment with a young woman on the observation platform, leaves the grip unguarded and the crooks get it. To their disappointment, the grip contains nothing more than a couple gross of movie scenarios. The young author, for it is indeed he, succeeds in enlisting the aid of Sebastian, who knows a lot about the ways of the underworld, to assist him in the writing of scenarios. Sebastian knows a whole lot about a recent bank robbery, as yet unsolved, which he is anxious to tell the world about, and with the author's co-operation a smashing serial picture is produced, the scene shifting to Hollywood. The serial, as it is shown, excites a great deal of interest, especially in the part of Shine Joe, the perpetrator of the bank robbery, a bank president who has been disgraced by it, a famous detective, whose efforts to solve the mystery have been unavailing, and an excited movie magnate. The last scene of the picture causes some trouble, for Shine Joe objects to being "killed" in the picture, and attempts to do away with both the authors. The last act takes place in a movie studio and is replete with action.

BAILEY ESTATE TO BE CLUB

The big estate of the late James A. Bailey, circus proprietor, at Mount Vernon, N. Y., known as "The Knolls," has been acquired by the Bailey Park Corporation, of which Edwin W. Fiske, Mayor of Mount Vernon, is president, and will become the site of an eighteen-hole golf course, in connection with which will be built a hotel, garage, swimming pool, tennis courts, etc.

The improvements will involve an expenditure of over \$3,000,000.

VAUDEVILLE BILLS

Palace (First Half)—Maurice & Gille—Jack Strouse—Billy Saxton & Co.—Fields & Gottler—Songs & Scenes. (Second Half)—Thomas & Frederick Sisters—Josie Flynn's Minstrels—The Mellos.

Victoria (First Half)—Kafka & Stanley—Bunlin Sisters—Frey & Rogers—Jane & Whallen—Day at the Races. (Second Half)—May McKay & Sisters—Raynor & Merritt—Peggy Brooks—McCoy & Walton—Stepping Around.

Lincoln Square (First Half)—Ojala & Adrienne—Loney Naze—Billy Miller & Co.—Jennings & Dorney—Zane & Adele Co. (Second Half)—Margot & Francis—Adams & Thompson Sisters—Morgan & Grey—Howard & Lewis—Morin Sisters.

BOSTON

(First Half)—Noel Lester & Co.—Challis & Lambert—Patsy Doyle—Four Higgle Girls—Eckert & McDonald—Mykoff & Vanity. (Second Half)—Hart & Diamond—Walters & Gould—Moore & Elliott—Mason & Bailey—Royal Pekin Troupe.

BUFFALO

Franchini Bros.—Monte & Lyons—Frank Cornell & Co.—Grace Cameron—Cameo Revue.

LONDON, CAN.

(First Half)—Polyanna—Marie Russell & Co.—McGowan & Knox. (Second Half)—Bender & Herr—Brown & Elaine—L. Wolfe Gilbert.

MONTREAL

Cowboy Williams & Daisy—Alf Ripon—Eddie Clark & Co.—Wilson & Kelly—Gerber Revue.

OTTAWA

Van & Emerson—Wahl & Francis—Roberts & Byrne—Tom McRae & Co.—Yachting.

PROVIDENCE

(First Half)—Hart & Diamond—Walters & Gould—Mason & Bailey—Royal Pekin Troupe. (Second Half)—Noel Lester & Co.—Challis & Lambert—Patsy Doyle—Four Higgle Girls—Eckert & McDonald—Mykoff & Vanity.

TORONTO

Shadowettes—Arnold Grazer—The Poster Girl—Demarest & Williams—Clay, Crouch & Co.

BALTIMORE

La Petite Jennie & Co.—Emily Clark—Harry Brooks—Heath & Spurling—Fey Petrowas.

NEWARK, N. J.

Rekoma—Wheeler & Potter—Hal Johnson & Co.—Al Raymond—Bothwell, Brown & Co.

SPRINGFIELD, MASS.

(First Half)—Collins & Dunbar—Mack & Reading—A Perfect Day—Lew Hawkins—Kansasa Bros. (Second Half)—Georgalla Trio—Ray & Helen Walzer—Nola St. Clair & Co.—York & Maybelle.

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DAYTON, O.

Keith's (First Half)—Bell & Eva—Harry Bussing—Ethel Gilmore Co.—Moher & Eldridge. (Second Half)—Lambert & Fish—Walter Fisher Co.—Gilwells—Golletti's Monks.

DETROIT

La Salle Gardens (First Half)—Lambert & Fish—L. Wolfe Gilbert—Gilwells—Golletti's Monks. (Second Half)—Harry Bussing—Herron & Arneman—Ethel Gilmore.

GRAND RAPIDS, MICH.

Ramona Park—Bravo Michelina Co.—Jarrow—Popularity Queens—Werner & Amoros.

KALAMAZOO, MICH.

Regent (First Half)—Herron & Arneman—Deloach & Corbin—Grace Dore—Lottie Mayer Co.—John & Nellie Olwa—J. & Blanche Creighton.

LOUISVILLE, KY.

National (First Half)—Nadji—Al & Mabel Jay—Walter Fisher Co.—Neal Abel. (Second Half)—Bell & Eva—Earle & Miller—Townsend Wilber Co.—Moher & Eldridge.

CIRCUS

Gollmar Bros. Circus—Menominee, Mich., 16; Chilton, Wis., 17; Hartford, 18; Berlin, 19. Main, Walter L.—Englewood, 16; Newburgh, N. Y., 17; Catskill, N. Y., 18; Mechanicsville, 19; Granville, 21; Ticonderoga, 22; Plattsburg, 23; St. Albans, Vt., 24; Richford, 25; Burlington, 26. Sells-Floto Shows—Pocatello, 16; Logan, Utah, Reno, Nevada, 21; Sacramento, Cal., 22; Oakland, 23; Salt Lake City, Utah, 18; Ogden, 19; Sand, 23; San Francisco, 24-27.

HOPWOOD PLAY OPENS SEPT. 12

The new Wagenhals and Kemper production, "Why Men Leave Home," by Avery Hopwood, opens in Washington September 4th, for one week; then comes into the Morosco Theatre on the 12th, succeeding the "Bat," which closes there the 2nd to go to Boston where it opens on the 4th. The new piece is a sure-fire comedy success.

LETTER LIST

GENTLEMEN

Alban, C.
Anderson, G. M.
Canton, Fire
Crafts, Chagile
Evans, Ernest
Glocke, C.
Gray, Christopher
Kann, Walter

LADIES

Kelton, Aryan
Kent, Billy
Perry, George
Raggs, L.
Redfield, Lloyd
Trovato, Antonio
Burnett, Babe
Carrington, Nan

Cleveland, Hazel
Dooley, Mrs. Ger.
Don
Earle, Julia
Florence, Naomi
Griville, Rose
Phillips, Jackie
Richardson, Edna
West, Mrs. M. I.

FONTAINE SUES FOR A MILLION

SARATOGA SPRINGS, N. Y., Aug. 14.—The long-heralded breach of promise suit threatened by Evan Burrows Fontaine against Cornelius Vanderbilt Whitney, son of Harry Payne Whitney, has finally been started, with \$1,000,000 heart-salve demanded, according to the statement of Charles Firestone, attorney, who appeared on Saturday before Justice Borst in the Supreme Court here to argue a motion to show cause why Whitney should not be made to accept service of the complaint in the action.

The complaint in question was not filed on Saturday, as the papers arrived at the county clerk's office too late, so it is not as yet a matter of public record.

Justice Borst did not render a decision on the motion, allowing the attorneys for both sides to file additional affidavits, giving them until September 9th.

A few details of the case were made known by Attorney Firestone. He stated that Whitney promised to marry Miss Fontaine on October 28, 1920, after a courtship which began about May 25, 1919. The wedding date was fixed for October 31st, three days later, but the marriage never took place. During the time of the alleged courtship Whitney made many promises to marry the dancer, who later gave birth to a son. Miss Fontaine is still willing to marry Whitney, her attorney stated. He said that the case was started a year ago, but no complaint was served or filed because of negotiations which had been going on and which have now been broken off. The defendant has refused to accept service of the complaint, he said.

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